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MOVING PICTURE AGE

REEL AND SLIDE

EDUCATIONAL MAGAZINE INDUSTRIAL

CLASS PUBLICATIONS, INC., Publishers, 418 South Market Street, Chicago, Illinois

VOL. III JANUARY, 1920 NO. 1

What it means when your pictures are *Paramount*

IT means that everybody knows that you have booked the best.

Not only are Paramount best by every ordinary test of quality and popularity, but they have been so well advertised, nationally, that all America *knows* they are best.

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Non-Theatrical Distributing Department

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ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Artcraft Pictures

485 Fifth Avenue New York City

IN THIS NUMBER

Newark Schools Moving Picture System Well Organized
By A. G. Balcom, Asst. Supt. of Schools, Newark, N. J.

Great National Slide Campaign for "A Better America"
By Carl Balcomb, Victor Animatograph Co.

Moving Picture Sermonette on the Nativity
By the Editor

American Red Cross Work With Moving Pictures
By D. R. Simmons, Natl. Hdqrs. American Red Cross

Using the Projector In and Outside the Church
By Rev. Roy L. Smith, Simpson M. E. Church, Minneapolis, Minn.

Allegorical Film Helps Community Chest Drive
By Lloyd W. Young

OTHER ARTICLES, PICTURES, FEATURES AND DEPARTMENTS

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IN ALL FIELDS and phases of motion picture photography, the Universal Camera has proven its worth and utility—particularly in that most important field, the making of industrial film. Industrial film must be made under varying conditions and many difficulties.

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If you are considering the purchase of a motion picture camera, by all means get full information and catalog of the Universal before making any purchase. We will be glad to send them to you upon request.

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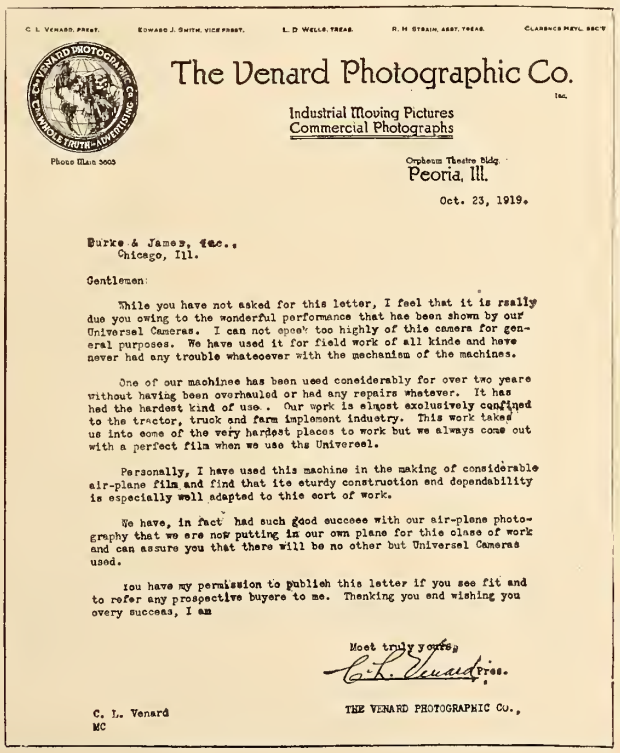

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Oct. 23, 1919.

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Gentlemen:

While you have not asked for this letter, I feel that it is really due you owing to the wonderful performance that has been shown by our Universal Cameras. I can not speak too highly of this camera for general purposes. We have used it for field work of all kinds and have never had any trouble whatsoever with the mechanism of the machines.

One of our machines has been used considerably for over two years without having been overhauled or had any repairs whatever. It has had the hardest kind of use. Our work is almost exclusively confined to the tractor, truck and farm implement industry. This work takes us into some of the very hardest places to work but we always come out with a perfect film when we use the Universal.

Personally, I have used this machine in the making of considerable air-plane film and find that its sturdy construction and dependability is especially well adapted to this sort of work.

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You have my permission to publish this letter if you see fit and to refer any prospective buyers to me. Thanking you and wishing you every success, I am

Most truly yours,
C. L. Venard Pres.

C. L. Venard
MC

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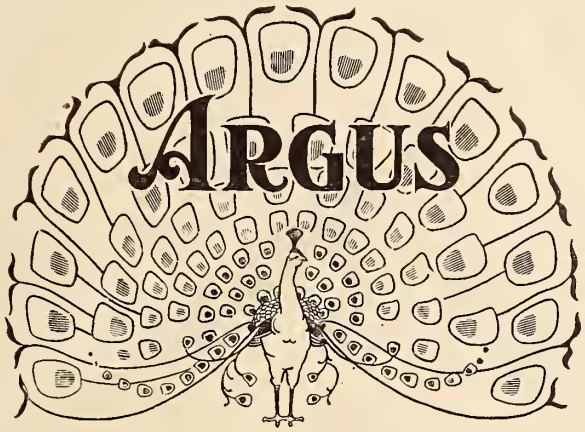

YOU WILL BE PROUD OF YOUR PROJECTION RESULTS

IF YOU USE THE

ARGUS CRYSTAL BEAD SCREEN

This is truly a wonderful and a different screen—better than any other. It is made of hundreds of thousands of tiny crystals, like very small pearls, which secure a diffusion of light that is soft and without glare. The Argus screen eliminates "fade-away" and gives to pictures clearness, depth of focus, and a remarkable realism and charm. It makes every seat in the theater a good seat by reflecting clear pictures from almost any angle. This screen may be washed repeatedly with soap and water, without streaking or in any way deteriorating. It is practically indestructible and its life is several times that of ordinary screens.

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WRITE TODAY FOR LITERATURE AND DETAILS

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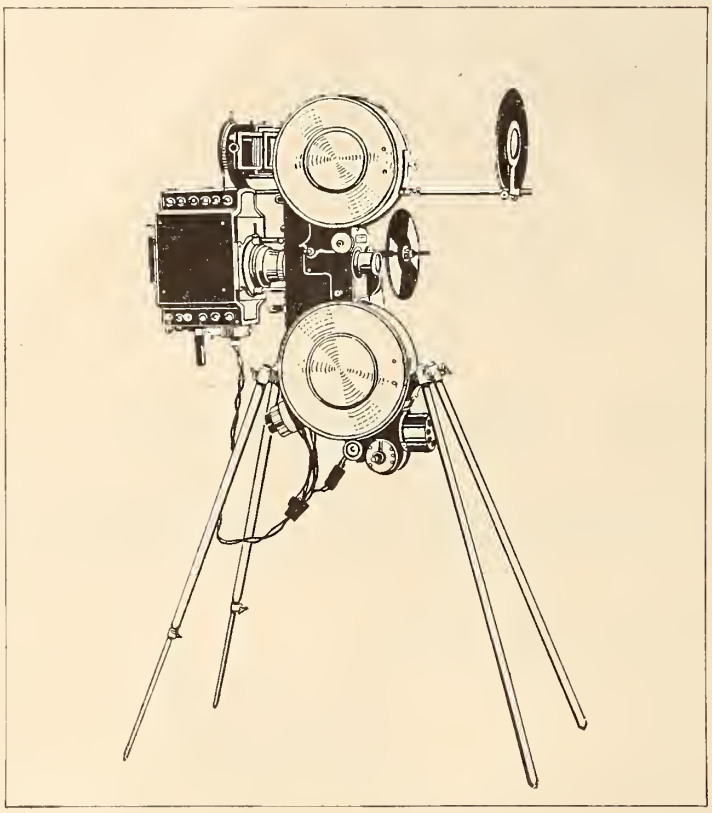


1920

A Zenith Year

Make 1920 the year in your Industrial History known as the time you introduced the Zenith Safety Projector, ever after which you wondered how you ever got along without a Zenith in 1919 and before.

THE ZENITH PROJECTOR is rapidly becoming the continent-wide Star of Moving Picture Machine Performance, on account of its Safety, Simplicity, Durability, and Perfect Projection.

Churches, Schools, Lodges, Clubs, Commercial Houses, and Private Homes are finding the ***Zenith*** an indispensable means of furthering modern ideals of instruction and entertainment.

You cannot draw a bona fide conclusion, however, unless you have all the facts in the case at your disposal. So, while you are thinking of it, just sign the coupon on the right, and slip it in an envelope addressed to

CONSOLIDATED PROJECTOR CO.
511 Torrey Building DULUTH, MINN.

At Last!

The Children Are Safe

ALL things improve by time. This has never been more true than in the Moving Picture Field. The Past has exacted a terrible toll, due to the imperfections which are always of necessity to be found in the "groping period" of any new venture. But now these days are gone, never to be recalled. And as in many other cases, the solution of all previous problems was discovered in these simple remedies which are ignored in searching for complex cures. *Since Fire was the great element of danger involved in Moving Picture Presentation, why not seek the simplest methods of making it impossible for fire to spread?*

¶ Having reduced the problem to this simple term, the Safety Projector and Film Company, of Duluth, Minnesota, set to work to perfect a Standard Moving Picture Machine which would be so constructed that "Film Afire" would be absolutely an unknown quantity hereafter, even if the Operator went insane and deliberately tried to start a holocaust.

¶ The First Step was to call in the aid of electricity as an Operating Power. With the use of a Mazda Lamp, Operation became as simple as turning on the heat for the Breakfast Toaster. You simply push the button, and the Zenith does the rest.

¶ Next, an automatic Fire Shutter was constructed to cover the aperture the moment the machine stopped, thus preventing concentration of light rays on the exposed part of the film.

¶ Then, so that perfect Safety might not hinge on one source alone, both the winding and unwinding reels were placed in fireproof magazines, guarded at exit and entrance by felt snuffers which literally choke to death any fire which might attempt to pass through them.

¶ On top of this, the very threading of the film was covered by an air-tight device, which does more than shuts off fire—it prevents those tear-outs which lead to zig-zagging.

¶ The result is absolute safety, recognized by all Underwriters.

* * * *

Consolidated Projector Co.
511 Terry Bldg., Duluth, Minn.

Without any obligation on my part whatsoever, please forward to me, at the address given below, all the literature and information you have concerning your Safety Projector.

(Signed) _____

Address _____

_____

MOTION PICTURES FOR THE CHURCH

School, Community Centre and Institutions Exclusively

Regular Service of Unit Programs.

We provide a complete entertainment of clean dramatic, comedy and educational pictures one **OR MORE** days each week

Each program selected and edited by a Special Review or Editorial Board, positively guaranteeing each reel as suitable and proper for Church presentation.

Advise machine you have?

Name of operator?

Day of week or days you will present pictures?

Price you pay daily for film rental?

Will you make contract for at least one day each week, for 10, 20, 30, 40 or 52 weeks?

If You Have No Projection Machine Advise.

If you will purchase a machine, for cash?

Will you purchase a machine, if payments can be arranged over a period of several months?

Would you prefer to rent a machine?

Advise length of room in which you desire to show pictures?

Advise height of ceiling?

Advise dimensions of wall space available for screen?

Have you electric current?

The Church Can Conduct a Motion Picture Entertainment, one or **More** nights each week. for adults and children—an "Entire Family Entertainment."

It can legitimately and conservatively, and in a dignified manner, advertise to attract people of other religious faith and to attract people who are not regular churchgoers.

It can also conduct a Special Children's Entertainment, one afternoon or evening each week—one afternoon or evening each week is specified, for if every church selected Friday evening or Saturday afternoon only, it would be impossible to provide proper pictures but

A Special Children's Performance could be held any afternoon, or several afternoons each week, from 4 o'clock, after school closes, until 6 o'clock, enabling the children to be home for dinner or supper, and do their home work in the evening more thoroughly after seeing the pictures than rushing through them in order to go to a picture entertainment.

Such Special Presentations for Children can obtain the support and cooperation of the Board of Education and private schools, Mothers Clubs and Parents and Teachers Associations, Boy Scouts of America, Junior Red Cross and other juvenile organizations and the local branches of the National Committee for Better Films and the Better Photoplay League of America and other important organizations.

The Sunday School can have a specially selected motion picture program supplementing the regular printed and oral lessons.

The Church can use the Special Sunday School films, or a Special Church Program for one or all of its services on Sunday.

Thus a Church Having Its Own Motion Picture Machine Can Conduct

An evening's entertainment for the entire family, of specially selected clean, moral, dramatic, comedy and educational pictures One or **MORE** evenings each week.

Can also have One or **MORE** exclusive Children's performances each week.

Special motion pictures for its Sunday School scholars.

Special motion pictures for a "popular" religious service on Sundays.

For the pictures during the week-days an admission can be charged or a collection taken up to meet expenses.

Regular Service for Any or All of The Above Named Entertainments with advice and suggestions to advertise them, will be provided by

SCREEN ENTERTAINMENT DISTRIBUTORS, Inc.

JOHN McALEER, President

67 West 90th Street, New York, N. Y.

ALL OUR PICTURES APPROVED BY AMERICAN EDUCATIONAL MOTION PICTURE ASSOCIATION AND CHURCH AUTHORITIES.

SERVICE to the Clergyman and Social Worker who would use Motion Pictures to enforce personal appeal by the attraction and effect of selected and balanced Motion Picture Programs.

FIRST, the church can and should use the motion picture to teach great moral and religious truth and answer the universal demand for wholesome recreation.

SECOND, through the complete, carefully organized film service of the Community Motion Picture Bureau, the church can bring its neighborhood within its walls and influence, for spiritual culture and for community service.

These two facts, the Secretarial Council of the Social Service Commission of the Federal Council of Churches of Christ in America commends to your careful attention.

Make the church the community center, offering recreation to the returning soldiers and sailors and their friends. Let the church develop substitutes for the saloon. Use motion pictures to these ends.

So compelling is the power of the motion picture that to men, women and children it gives ideas and ideals of life.

Shall the church leave to commercial interests this most gripping invention of the twentieth century or command for its own ends this fascinating and illuminating educational force?

The service furnished by the Bureau has made the motion picture an ally, not an enemy, of progress in religious work. Instead of waging warfare upon the questionable "movies," the churches in their own buildings have substituted a better, more intelligent, more uplifting—yes, and more genuinely interesting—presentation of films.

The Community Motion Picture Bureau offers two kinds of service to the Church:

For the Church

I. The Bureau offers a distinctly religious program for Sunday to illustrate definite religious ethical and social truths, Biblical subjects, wholesome dramas that show God at work in the world, missionary activity and needs in this and other lands, propaganda for social justice.

The Bureau has furnished hundreds of Sunday programs of motion pictures in its work with the American Armies in cantonments, on the seas and overseas, and the Armies of the Allies. Programs thus provided, together with the reactions thereon of hundreds of Christian workers and many thousands of soldiers, are now placed at the disposal of the churches and Christian associations.

In many churches the Bureau's service has come to be recognized as much a part of the church's service as the anthem. In the motion picture the church has command of a force through which moral and religious truth will be made a compelling power in the lives of men and women in every grade of society.

The sympathetic picturing of God at work in the world, whether that work is illustrated in Biblical narrative or by a story of the modern cross of social injustice, fires the spirit of the young and creates new moral enthusiasm. To the boy or girl in the Sunday school, religion in action becomes a vital thing when depicted upon the screen.

For the Community

II. The Bureau offers a recreational program for week days.

These programs put the church into its traditional and rightful place as the community center. The Bureau's films enable the church to give the people—young and old—the uplifting recreation that they demand, and rightfully demand. These film presentations have plenty of wholesome fun, as well as strong ethical drama and real education in a form that grips.

Will your church take the lead in the recreation of the neighborhood?

Subscribers to the film service of the Community Motion Picture Bureau answer an emphatic "Yes!"

Send to the Bureau for information of its industrial, school, women's club, children's hour and other services.

The Bureau has rendered distinct service to education. It refers by permission to Philander P. Claxton, Commissioner of Education of the United States, Washington, D. C.

If you want to know what the Bureau can do for community service through an alliance with women's clubs, write to Helen Varick Boswell, General Federation of Women's Clubs, 521 West 111th street, New York City.

If you are curious to know how the Bureau can serve Chautauquas, write to Arthur Eugene Bestor, President of Chautauqua Institution, Chautauqua, New York

You have enough to do in organizing the local part of the enterprise without being forced to hunt for suitable films to compile and arrange a series of motion picture programs. The Community Motion Picture Bureau is definitely organized to do this work—religious, social, industrial and recreational. It knows the film resources of the world. WRITE, therefore, stating your needs, purposes, the nature of your audiences and special subjects you wish to emphasize.

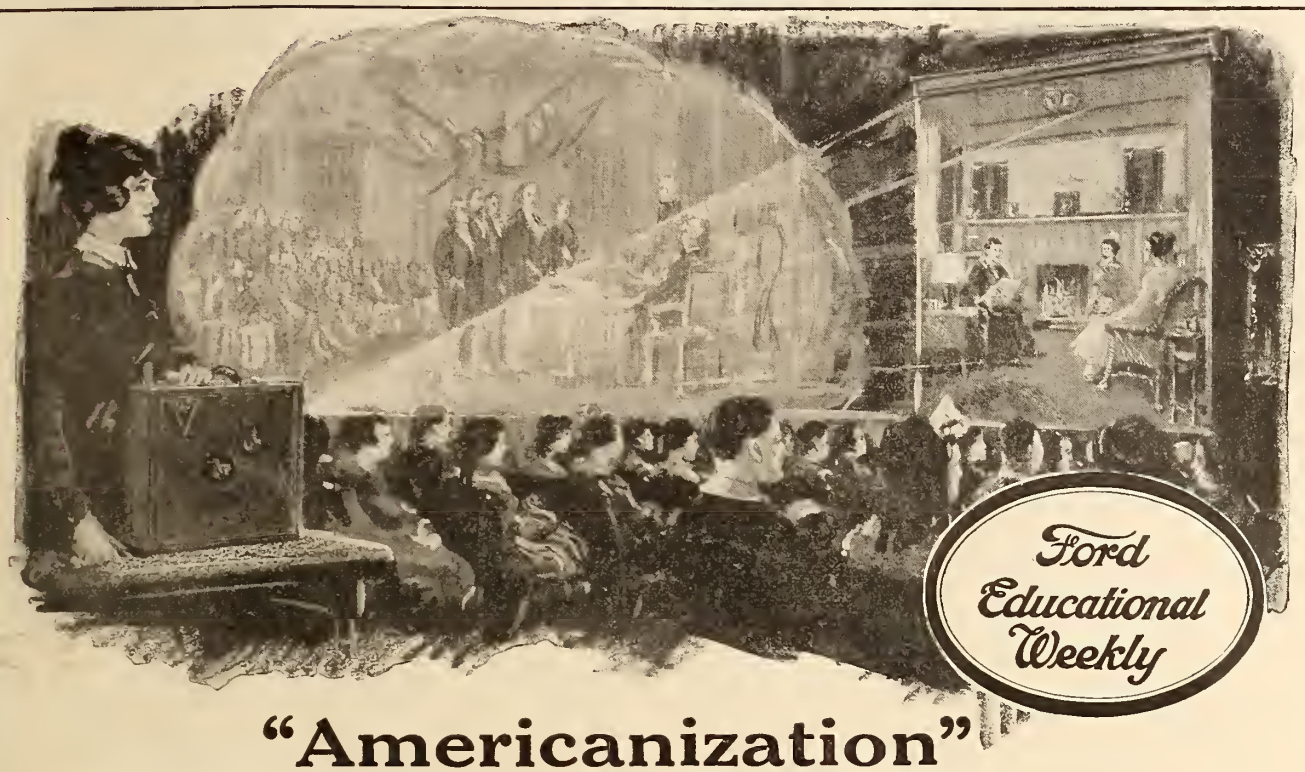
Community Motion Picture Bureau

Home Office, 46 West 24th Street, New York

Paris **London** **Bologna** **Vladivostok**

THE MYSTERIES OF SNOW

ON THE next page is the reproduction of a scene from the Bray Pictograph, "The Mysteries of Snow." It is a wonder story, scientifically accurate in detail, of the frozen rain of winter. In the series of enlarged, animated microscopic drawings, no two snowflakes are seen to be alike. There is this similarity, however, that each flake forms a little group of six parts. Some look like six fuzzily feathered arms of a windmill; some are prismatic cubes arranged circularly about an air center; still others recall the fronds of ferns, spear heads, or royal scepters—all arranged in groupings of six to a flake. The unfathomed possibilities of these animated enlargements of the marvels of the microscope are developed by Mr. Bray in connection with his assistants, Max Fleischer, his production manager, and E. Dean Parmelee, who is head of the technical department.



"Americanization"
—*the Teacher's New Task*

The hope of America lies in the prompt Americanization of the youth of the land. Can it be done—with the children of foreign-born parents running into the millions? Yes—***It can, and it must!***

Visual Education and the motion pictures of the Ford Educational Weekly (with its many American films) seem providentially fitted to help in this critical juncture. Motion Pictures speak in all languages. Every mind in the world touches all other minds in the "movies." Translation is not needed. And a motion picture is so easy to show! Insert a film—press a button, and ***life*** is pulsating before the eyes of a school.

Signing of the Declaration of Independence on the wall helps. But ***the thing itself*** in a motion picture—not "words" or wall pictures—gets a story across to the mind of a pupil—no matter where born, or how old or how young, in ***one-tenth of the time,*** and with a ***thousandfold dent*** on his memory.

That "Americanization" means loyalty to home as well as to Country is a theme of the Ford Educational Weekly. The "Weekly" will put into the mind and heart of the pupil the ***home life of the quality for which America stands.***

These films cover history, industry, science, home life and art. They are distributed by the ***Goldwyn Distributing Corporation*** from 22 leading cities. This reduces expressage to a minimum. Every loyal School-teacher should know what the Ford Educational Weekly really is. We want to tell you, and we want your helpful suggestions as to what new films we shall make.

So—please ***read, sign*** and ***fill out*** coupon below.

If your school has no projector, or a poor one, we will assist you to get in touch with the best projector made.

Fitzpatrick & McElroy, 202 South State St., Chicago

COUPON

Fitzpatrick & McElroy, 202 S. State St., Chicago, Ill., Dept. C-1.

☐ Yes. ☐ No. Is your School now a subscriber to the Ford Educational Weekly?
☐ Yes. ☐ No. Have you ever seen a Ford Educational Weekly film?
☐ Yes. ☐ No. May we lend you one gratis to throw on your screen?
☐ Yes. ☐ No. Has your School an adequate projector?

I would like more information about
☐ Projectors. ☐ Ford Educational Weekly. ☐ Catalogue of Films.

Name_____

Teacher in_____ School

Street_____

City_____ State_____

Distributed by

Goldwyn

Ford Educational Weekly

EDITORIALS

New Standard for Films

STARTLING developments take place almost daily in the moving picture industry. In production, distribution and projection, advances, improvements, successes moral and financial have followed each other with dreamlike rapidity. Those who have been actively engaged in bringing them about have been absorbed in the detail of their own part of the work. They are hardly able to realize how great has been the progress in the industry in every direction during the last year. For the last month, while the users of films in the theatrical and non-theatrical fields have been perfecting and launching their projects for the coming year, they have been obliged to look around them and take stock of what has been accomplished, and what they hope is to come. In both fields there have been those among the captains of the temples of production and the chief priests of the users who have "doubted of them whereunto this thing would grow."

In a recent number of "Motion Picture News," devoted to the interests of theatrical exhibitors the statement is made that $76,000,000 have been invested in "picture palaces" in this country within the past year and since the armistice. "We have spoken," the editorial goes on, "about the huge responsibility placed upon pictures by this new order of picture theater * * * Will pictures alone, present pictures, meet this new responsibility; or will music meet it; or will pictures through some new development, of and in themselves rise to the opportunity?" The editorial leaves the question unanswered, but long before it was asked the producers had begun to answer it in an unmistakable way. They have so distinctly and unmistakably raised the ethical standard and the instructive and entertaining qualities of their output that a very large and influential class which once viewed the moving picture theater with disfavor and even actively opposed it is now approving and patronizing it. The screen theater is drawing on sources of patronage before unreached.

The underlying cause for this changed attitude on the part of so large a number of people is not far to seek. Read and remember this. Sixty per cent of the projection machines manufactured in the United States are now being sold to non-theatrical institutions, churches, schools, colleges, Y. M. C. A. branches and community centers. None of these users of moving pictures have adopted them with a commercial or profit-making end primarily in view. On the contrary they are, for the most part, conducting regular "shows," charging at the door or taking up collections to defray expenses. The degree of their success has varied to some extent with their methods and with the varying attitudes of their communities toward the screen, but the movement is spreading rapidly throughout the entire country and is invading the most conservative quarters, especially among the churches and the schools. The minister and the teacher have a vital interest in the screen and its influence that goes far beyond the profit-taking stage. Their paramount interest is in the selection and proper showing of films that shall blend instruction and entertainment in an attractive way and yet contain nothing that shall suggest wrong living or wrong thinking to the unformed or undiscriminating mind.

The preacher and the teacher know their people, young and old. They are constantly striving to develop in them the latent love for the real social good and moral best that lies in all of us, and they have found in the moving picture an ally more powerful than books or words. They adopt the screen with the enthusiasm that makes them the powers they are in their communities. But they have not done so blindly. They have investigated their local moving picture theater at first hand and wherever possible have co-operated with it. They have become members of the Better Film committees and are active in the fight for better films. They have spread broadcast the ideas and suggestions that are now coming into practical use for the broader, higher, more profitable use of the screen as a powerful factor in the development of our national life.

The trend of the entire industry today is toward the screen as a utility, a medium for the dissemination of information, of spiritual and moral as well as tangible facts in visual form. The function of the screen is parallel to that of the printing press and its work is as vital to progress. In their different ways all the people interested in the production of films realize this fact. Producers and users, theatrical and non-theatrical, have all been working together in ways they have been too constantly busy to notice, but with results that are great in themselves and greater in the promise they hold for the future. The use of the screen by minister and teacher has reacted upon the producer to the visible improvement of his films in theme and in artistic and ethical qualities. It has released the ideals of some of the biggest and best minds in the industry from the bondage of ultra-commercialism that led them to estimate at less than its full meaning the phrase, "Give the people what they want." They failed to include all the people, which is what they are doing now and so are constantly widening the use of the screen in entertainment and in secular and religious education.

We venture to predict that in the future there will be no clash between commercial and institutional, or between secular and religious users of the film. There is room enough for all of them in a field so amazingly big in its possibilities that no vision can embrace its horizon. All the people in it are, consciously or unconsciously, helping each other to perfect for general use the most powerful agent for human enlightenment and advancement the world to this day knows.

* * *

Editing Church and School Films

THE day is fast coming when users of instructional films who wish to vary and lighten their programs with reels of purely entertainment value will have no need to scrutinize each foot of film for scenes that may render it unavailable for their particular needs. Many agencies both outside and in-

side of the film studios are at work producing the class of entertainment pictures that can be trusted to contain nothing to shock or offend the most select gathering of people. Our readers know that in the lists we publish there is nothing that cannot be fully recommended, as they have all been viewed, and some of them cut, with a single eye to their suitability for use in the way they are listed. But as evidence of the increasing care given to this class of productions we quote for the benefit of everyone interested the following from Edward Lipkin, managing editor of the recreational section, Famous Players-Lasky non-theatrical department:

"The editorial staff of the non-theatrical distributon department have access to the scenario and continuity sheets, so that before actually reviewing the picture they know the subject matter and something of the action. This enables the editor from the outset to determine the special use of the film and fix his point of view. Knowing for whom the picture is destined, it is easier to decide upon an editorial policy—what one might eliminate for one type of audience would best be shown to another. Opinions are often changed during the course of the action. Certain scenes, and sometimes the picture in entirety, are reviewed more than once. After the product has been carefully edited, it is again reviewed to see that it has not suffered by eliminations and changes, thus retaining its original strength.

"What are some of the points the editors bear in mind? The influence of actors, scenic effects, titles, direction, method of presentation, and above all the motive, in individual pictures will modify any set rules. We do not attempt to eliminate entirely the portrayal of evil from moving pictures. Life is made up of a struggle between the forces of good on the one hand and the forces of evil on the other. The child must not be led to believe that everything in this world is sugar coated. He must be aware of some of the existing evils but his mind and character must be fortified against them. The teaching should be positive."

* * *

Defeating Their Own Purpose

SOME little time ago the judiciary committee of the Chicago Council recommended the passage of an ordinance to prohibit picture theater proprietors from misrepresenting their wares. It has not as yet been acted upon but we sincerely hope it will soon become a part of the city's law. Not long ago we enjoyed a preview of a film since then advertised by and shown in the theaters. The story was well planned and acted. The theme was timely and well chosen. Its moral was unquestionable and as unquestionably plain. And the photography and scenic effects were better than the best.

The only scenes in the entire play that could call in question its fitness to be shown to any adult optience were few in number and were so handled that they only served by contrast to heighten the effect of the desired moral teaching. Yet when the play was advertised on the billboards and in the trade magazines these were the only scenes that appeared. Completely divorced from the scenes that preceded and followed them they gave a libelously wrong impression of the entire story. Any opponent of the screen would point to them as clinchers of his argument against it and almost everyone else who sees them before seeing the play itself will misunderstand. And so, many people of good taste will miss seeing a really worth while play.

In such advertising of their screen showings the theater people are defeating their own purpose, which is, of course, to fill their houses and make them universally popular places of amusement. It keeps away more people than anything else could do except the actual showing of immoral, vulgar or salacious films. It confirms in their opposition to the picture theater a large number of influential people whose good opinion would add greatly to the prestige and prosperity of the commercial screen. Above all, it doesn't tell the truth and so in the long run naturally injures those who use it.

* * *

Are the Critics Changing Front?

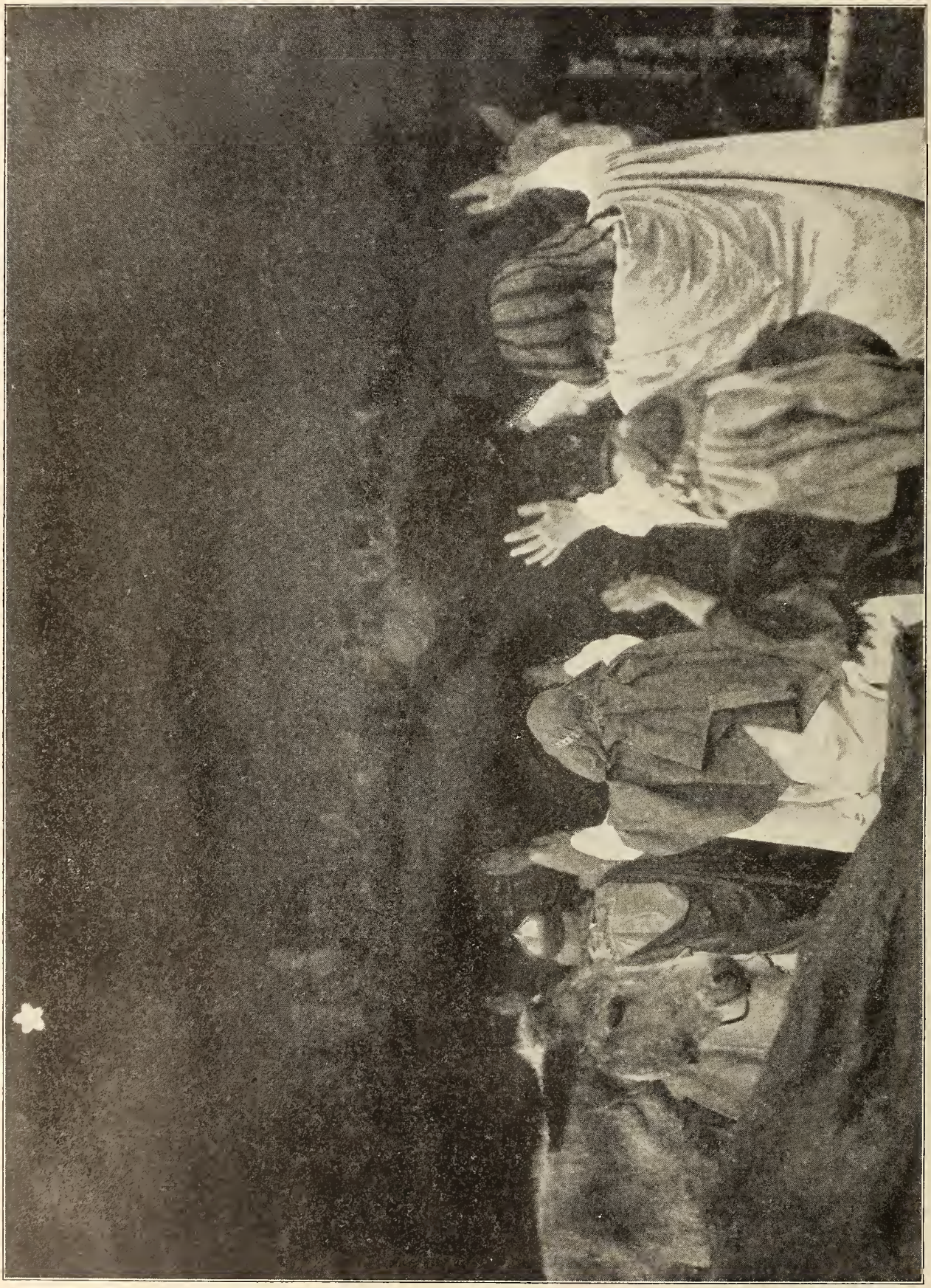
TIME was when the critics of what they were pleased to call the "legitimate" drama hardly mentioned the screen and when they did it was with a sneer or fleer. They deprecated and abhorred and viewed with suspicion and all the rest of it. Their pens were free and flowing full with gall over what they deemed the crudities and unconquerable impossibilities of the presumptuous young rival of the stage whenever they noticed it at all. Most of these writers were and are men of high ability, keen and quick perception, sound taste and good judgment. Also they are of the kind who are slow to acknowledge error in judgment once they have pronounced it. Yet here is Percy Hammond, dramatic critic on the Chicago Sunday Tribune, whose word carries worth and weight everywhere, giving more than half his space to the excellencies of Mary Pickford, whose interpretations of the ways and works of girlhood we all know and love.

"What," he wonders, "would Miss Mary Pickford be like were she to break the glorious silence of the cinema and give vent to the peculiar undulations of the speaking drama?

"Would she, in that precarious circumstance, remain America's Sweetheart, the loved one of the western hemisphere, resting her warm cheek and rising bosom undisturbed upon the faithful chest of the land of the free and the home of the esthetic? It is material for a questionnaire.

"Nobody knows, not even Miss Pickford, and she, shrewdly, is taking no chances. 'Silence safer is than speech,' is her law, and so she goes about in noiseless representations of enthralling episodes, vivifying them with a magic and sometimes honest pantomime. She is present now at the Gems and Bijous in John Fox's 'Heart of the Hills,' as Mary Pickford, a sturdy, primitive, and genuine maid of the Kentucky mountains, who, though possessing a tender heart, is not averse to assassination when justice moves tardily its functions to perform.

"Miss Pickford knows well her way among the shadows. She shifts an eyelash and pictures an emotion. A mere wiggle of her bare toes is an illuminating gesture. Her lips move upward and you smile; they droop and you are sad. You root for her when she is in trouble and when she gets out of it you are happy. In the art of making faces she is great, and is to be classed, no doubt, with Miss Laurette Taylor and Miss Ethel Barrymore, who are said to be the First Actresses of this generation. One suspects that her supremacy is due to her comeliness, her instinct for impersonation, her knowledge of the myriad tricks of the game—all of them subordinate to the gorgeous item of charm. Whether that alluring attribute would overcome the handicap of speech as it is written by American dramatists is a question which, one hopes, Miss Pickford will not try to answer."



Scene from the moving picture sermonette, "The Christmas Message." The Star of Bethlehem and the Wise Men. "And, lo, the star which they saw in the east went before them till it came and stood over where the young child was."

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MOVING PICTURE AGE
(REEL AND SLIDE MAGAZINE)

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Screen Sermonette on the Nativity First of a New Series

Story of the Savior's Birth Told in Moving Pictures in a Way That Shows Intelligent Appreciation by Producers of Religious Requirements for Combined Instruction and Entertainment

By the Editor of Moving Picture Age

A SERMON is a discourse, but a sermonette is a moving picture that tells the "old, old story" in a new way. At least that is the meaning of "little sermon," as illustrated by "Spanuth's Sermonettes" in the first of a series under that general title to be produced by the Commonwealth Pictures Company. Around the word, during a period of several weeks' thought given to it, in rather loosely connected form there grew the idea of a motion picture that would offer something of the commonly accepted statement of Christianity and the higher life, coupled with an application of these doctrines to modern conditions. It was desired, too, in the development of this idea to give the pictures something in the nature of a personal appeal to the many types of mind it would reach and influence.

The idea as finally developed included the portraying, through the reproduction and adaptation in moving pictures of some of the famous paintings of the world, something of the beginnings of Christianity. When the field was canvassed pictures were selected that were appropriate to the then approaching Christmas season. So the birth of Jesus Christ became the starting point and the attendant circumstances of the shepherds and wise men naturally followed. "Worshipping Wise Men," "The Shepherds," "Glad Tidings of Great Joy," the "Holy Night" and other famous paintings were brought to life in moving pictures and with them were associated other scenes illustrating the ideas presented by the pictures.

When the modern wise man sees the star, and he is wise who sees it, he rejoices with exceeding joy. In the screened story of the Christmas message, his face, as he rises and turns, glows with the new understanding of himself and of life.

In this film, "The Christmas Message," Christmas is interpreted as meaning an experience in human thought revealing life as of the spirit rather than of the flesh, pointing it out in this way as appropriate to any season of the year and to any personality. Illustrating this interpretation a quotation is given from a book, "Breath of Life," regarding the birth of the idea of man's higher nature, followed by a picture of the man who has seen the "star" of his better self, "The Farmer Who Sees the Star." The sermonette, following this quotation, tried in another way to make clear and practical the meaning of Christmas in human souls by presenting a celebration over the divine nature of humanity.

Moonlight scenes are shown with the shepherds watching over their flocks; the Three Wise Men follow the star until it finally stands over the stable where the Christ child lies. An artistic picture is that of the interior of the stable itself, sheltering mule and cattle and a huddled flock of sheep, while the Christ child and the Virgin Mary occupy the foreground. The Biblical story is quite faithfully followed. Many electrical and photographic effects are used. The verses of Scripture illustrated appear in the heavens against a background of moving clouds while the action takes place beneath them and the Star of Bethlehem, moving, guides the Three Wise Men and finally stands over the stable with its rays pointing to the place where the Christ child is.

One of the most remarkable features of this production is that it stands as evidence of the earnest desire of the producer, scenarist and director to satisfy the increasing demand of the churches for films that shall be orthodox in theme, as nearly correct in detail as is possible and contain in their story the lesson that entitles them to be used in places where religious instruction is the highest consideration. As the first in its series it is perhaps not quite as finished in form as its successors will prove to be. In fact, in some of the still pictures from which we have reviewed it there are suggestions of haste in production. But the defects are those inseparable from the first working out of a new idea and will probably not appear in the next of the series, which is to follow in a short time.

The motion picture producer has been accused quite frequently and freely of having "the commercial eye." He has. Not the smallest doubt of it. He has never pretended to "art for art's sake." Like all the rest of us, wherever and however we are situated, he is in his business to make it pay. But unlike some of us, along with that commercial eye of his he has an ear attuned to the demands of the public, and whenever any demand grows above a whisper he goes about filling it in the best and speediest way he knows or can invent. More time and intelligence and high executive talent have been spent in the last five years in producing the myriad variety of subjects now on the screen than in almost any other great industry of the country.

When the demand began to be heard from ministers and churchmen for films that would meet their needs the moving picture producer was by no means the last one to hear it and he has ever since been working to meet it. In these sermonettes is evidence of the thought devoted to the subject and the desire to combine art instruction with religious teaching, and to reach the heart of the twentieth century with the practical meaning of the

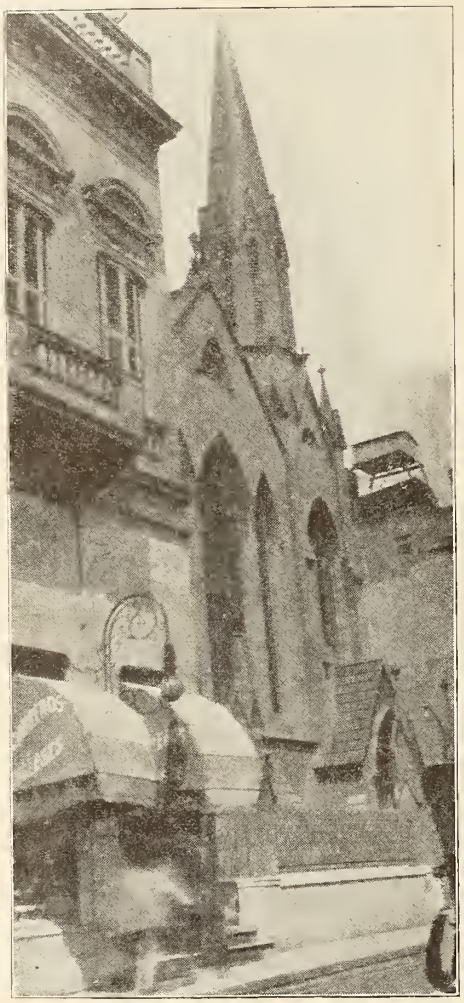
(*Continued on page* 12)

The Instructional Reel and Slide in South American Churches

By Willis K. Jones

(Vice-Director, Academia Nortcamericana, Montevideo, Uruguay)

THE use of the moving pictures by the church is not confined to North America. The progressive missionaries in South America look upon the projecting lantern as of the greatest importance to their work. In Arequipa, Peru, the pastor of one of the missions has a stereopticon which is often called into use. The Instituto Inglés, a mission school in Santiago, Chile, holds an illustrated lecture in its assembly room about every two weeks, travel and educational subjects being featured. It may be a talk on the birds of the country, or a visiting traveler may be called upon for his illustrated lecture on a little known section of the continent. The director of the Colegio Americano at Concepción, Chile, has a large collection of slides, supplied by manufacturers in the United States, with which he makes lecturing trips, even talking in the government trade schools.



American Church of Buenos Aires, Argentina, where educational motion pictures are shown to increasing numbers.

But it remained for the American Church of Buenos Aires, Argentina, to popularize for educational purposes the moving pictures, or biógrafo, to give its Latin-American name. Of course the cinematograph has long been known in that republic, and films from all over the world are shown daily in its theaters. There is, however, no strict censorship in Argentina, and very often the foreign films are decidedly off-color. Many parents objected to letting their children attend. But there was no substitute. This was the situation when Rev. Wm. P. McLaughlin, D.D., pastor of the M. E., or American Church, took a hand. He obtained an old style Edison projector and started a hunt for clean films. The Ford Company agencies helped him out. Now he has first choice of all their films, and often the new releases are shown in the church before going to distributors. Other companies allow Dr. McLaughlin to use reels which are not in demand on the day he needs them. All of them, realizing that he is not out to make money, make no charge for the use of the films.

The result is that every Saturday this church, the second largest Protestant church in South America, is crowded with several hundred young folks and old who spend several hours looking at good pictures. No admission is charged, but a free will offering is taken, the proceeds from which, after deducting expenses, are devoted to philanthropic objects, to help a native church, or an orphan asylum, or some deserving people. In the nearly three years in which the Saturday afternoon movies have been running, a wide variety of educational films have been shown. Also some comedy is made part of the program, or such pictures as Alice in Wonderland, Life of Columbus, Charlie Chaplin, and others.

Church Federation Says Moving Pictures in Churches Will Combat Evil

Movies in the churches upon Friday evening and Sunday afternoon and evening are urged as one of the most effective means of combating evil influences of the day upon young people in the annual report upon the moral conditions of the city just made public in the Church Federation of Indianapolis.

Close supervision of the motion-picture shows, dance halls and public parks is urged. Theater managers are called upon to co-operate with the Federation in its reform efforts.

"It is our judgment," the report states, "that the churches should open their doors on Friday evenings and Sunday afternoons and evenings for some kind of social life and entertainment, moving-picture shows and community meetings, so that the young people of the residence section of Indianapolis may find their entertainment in the church instead of being forced to the downtown section for their entertainment. Such co-operation on the part of the ministers and churches of Indianapolis would aid the police department greatly in suppressing and eliminating many of the influences which now affect so seriously the life of the youth of our city."

The theater managers are asked for assistance in the following passage:

"It will be the task of the social service committee of the church federation, in conjunction with the women police, to visit all these places regularly and whenever objectionable films or plays are presented to have them immediately suppressed by the proper authorities. Under the injunction and abatement law of the state of Indiana any place which becomes a place of lewdness may become permanently enjoined. It is our hope that we may have the hearty co-operation of moving picture and theater managers in our efforts to keep all kinds of public entertainment free from lewdness and suggestiveness."

The report commends the frequent visitation of movie houses by policewomen and suggests that four women be added to the present force.

Sunday Evening Screen Service Fills Church

With an evening attendance that was three and a half times larger than the average Sabbath morning congregation he has been preaching to since coming to Louisville, the Rev. R. Ernest Akin, First Unitarian Church, expressed himself pleased with the initial success of an experiment to fill his church Sunday nights by offering an attractive moving picture show instead of a sermon.

When the screen service began, approximately 900 persons were present, filling every seat in the auditorium. More than 100 stood in the rear. That the experiment was successful financially, as well as filling the church, was indicated by the fact that the volunteer collection, taken up before the reel started, was fully as large again as the morning offering.

"The Passing of the Third Floor Back" was the picture selected by the Rev. Mr. Akin for the first of the series. "A Bit of Christ," the Rev. Mr. Akin called the picture, referring to the spirit of humility and Christ-like service depicted in the story. In addressing his audience after the presentation of the film, Mr. Akin, half seriously and half humorously, urged his hearers to "bring their suppers next week," and promised that a picture "that is live and carries a moral punch, portrayed in an attractive way," will be presented every Sunday night.

Screen Sermonette on the Nativity

(Continued from page 11)

drama enacted two thousand years ago. It makes no attempts at flights of fancy nor does it try in its one short reel to do more than visually suggest that the Star of Bethlehem is as bright today as it was on the eve of the first Christmas.

One of the most suggestive features of this film is the selection of its situations from among the famous religious works of art. Not too many of us are acquainted with religious art. If this production shall awaken an interest in the spiritual meaning that lies behind the great religious canvases and foster the study of them, in that respect alone it will have accomplished more in the way of real instruction than many more pretentious films that are on the market today.

In Champaign and Logan counties, in the state of Ohio, the superintendents who are now operating moving picture shows in their schools met recently and organized the Ohio Inter-School Motion Picture Association. B. A. Aughinbaugh, principal of the Mingo schools, was elected president, and E. P. Keesecker of Lewistown, secretary of the association. It is the stated purpose of the organization to protect the schools represented by its members against unscrupulous exchanges and also to do collective booking. So far ten schools are represented in the membership.

Newark Schools Moving Picture System Well Organized

How the School Officials of the New Jersey City Planned and Put to Work a Permanent Arrangement for Visual Instruction in a Businesslike and Effective Way

By A. G. Balcom

(*Assistant Superintendent of Schools, Newark, N. J.*)

(*In response to our request for information, Mr. Balcom has given to our readers a description of one of the best equipped school systems for visual instruction in the country. It is suggestive of what can be done by many other school officials whose efforts in this direction have not as yet been concentrated along soundly constructive lines.*)

A "religious" slide in the Newark study. Sacred Heart Cathedral, overlooking Branch Brook Park.

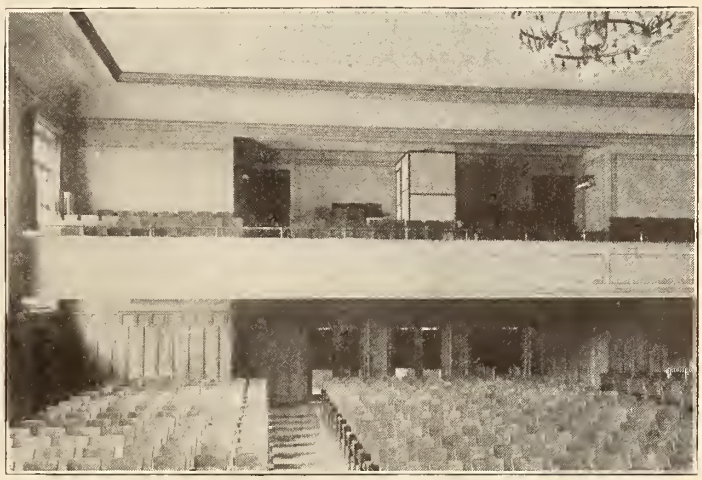
FOR the last fifteen years Newark has had a Public Lecture Course given under the auspices of the Board of Education, in school buildings having auditoriums suitable for this purpose. Of late the course has consisted of two hundred programs given during the months of October, November and December in approximately thirty schools, and a similar number given during the months of February, Mareh and April. These lectures were given in the evening for the general public and were varied in their character. While some were illustrated entirely by motion pictures, others were travel talks illustrated by slides or slides and motion pictures; some were musical programs requiring either a soloist, trio, quartet, chorus or orchestra to interpret them, and there were some dramatic readings.

Two years ago the Board of Edueation appointed a projection expert whose business was to have eharge of all projeetion work in the schools and at public lectures. When the publie leetures were not going on, he showed motion pictures in the day schools by use of a small machine and slow burning films thus requiring no booth. This machine proved satisfactory for a classroom, and fairly satisfactory for a small auditorium, but not satisfactory in the majority of our auditoriums. We found difficulty also in securing the films for this maehine—those that were labeled educational not always proved to be educational when tried out. For nearly a year I have been in touch with the motion picture as an educational possibility through Moving Picture Age (Reel and Slide Magazine) and confidently believe that there are enough films available from different sources to begin an organized plan of showing pictures from standard films to day and evening pupils that link up to the subject matter of the eourse of study in a vital way.

One of the first things we had to settle was the kind of machines to be used. We experimented for two months with different types of maehines in various auditoriums under all conditions. We considered the faet that we should have in the sehools a quality of projeetion that compared favorably with that of the average motion picture house with whieh most ehildren were familiar. For the time being we turned a deaf ear to the claims of the enthusiastic promoter of this maehine or that and decided on the machines that gave us the most satisfactory pictures.

For the most part the machines will be used more during the day than the evening and we had to make allowances for imperfectly darkened rooms in some instances. On a bright day it is very difficult to darken some of our auditoriums, especially those having skylights, so in these auditoriums we are planning to have as strong light as possible in the projector. In all buildings having a direct current the arc light will be used and also in the auditoriums having the alternating eurrent where the throw exeeeds 80 feet. In all other auditoriums the incandescent lamp will be used. As these will be permanent installations and will be used for many years, it was figured that the recognized best projectors should be selected.

Largely upon the recommendation of our projection expert the Board of Education adopted the Simplex arc for all high school auditoriums; the Powers arc and incandescent lamp, according to length of throw, for elementary school auditoriums, also, the Graphoscope Jr. with ineandescent lamp for short throw auditoriums; and the Premier Pathescope for classrooms and old buildings where several classrooms are thrown into one room for assembly purposes.



Auditorium of the Cleveland Junior High School in Newark, N. J., showing a recently installed projector booth. This is typical of twenty other schools in that city where visual instruction will be given through moving pictures.

Any principal in the city may order a machine if he or she is willing to pay for it out of text-book appropriation allotted to that school. The kind of a machine to be placed in a school is decided by the Board of Education, whose judgment is based on the reeommendation of the projection expert, Mr. William J. Alexander. Assuming that the motion picture is going to supplement the text-book in education it seemed wise to charge the cost of projection equipment to text-book appropriation. Then again it seems wise to leave the matter of whether a school shall have a maehine or not to the principal. If he appreciates what such an equipment will do for his school, to the extent of his being willing to pay for it out of his text-book appropriation, the chanees are he

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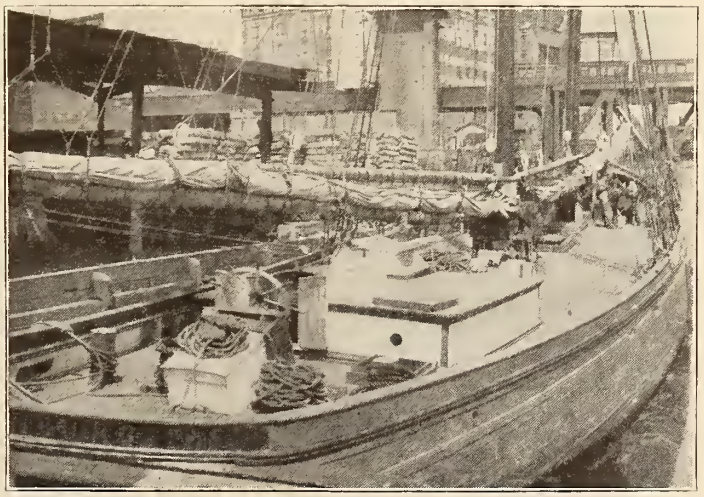


One of the "commercial" slides in the study of Newark, showing a busy scene on the Passaic; the vessel is a Nova Scotia schooner, with its unloaded cargo of lathes in the background.

Slides and Lectures Teach Ideals of American Life

Top Left—Man who puts foot on the spade receives small wage. Everybody must decide whether he shall use his muscular or brain power.

Top Right—Boy extends life into a fishpole. A whistle and a fishpole are the first tools a boy makes.

Center—Youth extends his life into a house. Grown strong and tall, the boy marries his loved one and builds a home.

Bottom Left—How a cat on a crate of chickens suggested the cotton gin to Eli Whitney. He got the sawtooth idea from the cat's claws.

Bottom Right—Rioters sleeping amidst their loot in East Youngstown. Explaining Lincoln's warning to the American people.

Rev. Newell Dwight Hillis, Pastor of Plymouth Church, Brooklyn, N. Y.

Carl Balcomb, Manager Photographic Department, Victor Animatograph Company.

Great National Slide Campaign for "A Better America"

Ten Illustrated Lectures by a Minister of International Reputation in Which Slides and Talks in Friendly Teamwork Group and Drive Home Lessons for Every American

By Carl Balcomb

(Manager Photographic Department, Victor Animatograph Company)

ONE of the best recent demonstrations of the great value of stereopticon slides in general educational work is the series of illustrated lectures originally given by Rev. Newell Dwight Hillis in Plymouth Church, Brooklyn, New York. It is the writer's belief that the use of lantern slides will prove in the long run of greater average benefit for educational purposes than moving pictures, and it is easy to see that subjects of a character like those handled in "A Better America" are things it would be almost impossible to illustrate in moving pictures, owing to the great diversity of the incidents and characters mentioned.

These ten lectures represent what is probably the largest slide propaganda ever put out in this country. When Dr. Hillis was called upon to prepare a series of lectures combating the present spirit of Bolshevism and social unrest, the success of our plan for handling his lecture on "German Atrocities" naturally suggested a similar one for this series. It was decided by a group of representative business men in conference with Dr. Hillis to try out the series simultaneously in 100 towns in Michigan and for this purpose an order for 100 complete sets of slides for the ten lectures, or 36,000 slides in all, was placed with the Victor Animatograph Company. The complete success of the venture in Michigan and the thousands of requests that are pouring in from ministers and educators all over the country for an opportunity to use the series in other states indicate that within the next one or two years we will be called upon to manufacture something over a million slides in this campaign.

The twentieth slide in the first lecture In a socialistic school the teacher told the children not to say "my" pencil or block, but "our" pencil or block. Misled by that, this little boy on the ground tried to kiss "our" sweetheart and the big boy, who believed in "my" sweetheart, promptly knocked the young socialist down.

Of the ease of presentation of these lectures, which constitute the greatest work yet undertaken for the Americanization of Americans, Dr. Hillis himself wrote to the Michigan pastors and schoolteachers: "The way to learn how to preach is by preaching and the way to learn how to lecture is by lecturing. One of you, for example, is a pastor in a Michigan town. Round about in your county are 20 or 30 country schoolhouses. Why not go about with this set of slides from one school to another, pleading for a better America? You can do this from morning till night, with a screen you can use in the daytime and with which the stronger the daylight the better the views come out. With the new method of daylight use of the stereopticon there is no reason why at least three demonstrations can not be given daily and you can read the lectures or give the substance of them, or present your own exposition of the principles at will."

These ten lectures or sermons, illustrated by an average of thirty-six slides each, deal with the questions of patriotism, law, liberty, wealth, poverty, capital and labor. They constitute a laboratory experiment to determine whether our children, the new immigrants and even some of ourselves can, through the eye and ear, understand the new social movements which are threatening America. Their wealth of incident and illustration makes it impossible to review them separately or as a whole, but an idea of the close connection and comprehensive range of the series may be gained from the following synopsis:

Lecture 1. Man's right to life carries with it his right of property, without which his life would perish.

Lecture 2. Increasing the wage, by increasing industry, intelligence and ability versus force and spoliation.

Lecture 3. The six classes of people who are building the institutions and civilization of our Republic; to which do you belong?

Lecture 4. The fundamental causes of poverty and failure in our country.

Lecture 5. That Bolshevism, anarchy and lawlessness have ruined not only Russia, but every state where they have been tried.

Lecture 6. Is State Socialism the perpetual motion machine delusion transferred into economics?

Lecture 7. What our fathers paid for the five liberties of the Republic.

Lecture 8. The representative government of our fathers as the golden mean midway between autocracy on the one hand and mobocracy on the other.

Lecture 9. The wonderful gains made by the common people during the last century as a prophecy of better times to come.

Lecture 10. The new social movements now being developed in the Republic that give a reasonable hope that our children will witness the end of poverty, drunkenness, war and crime, and the social abuses incident to the last generation.

The slides accompanying these lectures are made from specially posed photographs. They were planned and prepared with the greatest care to adequately illustrate and fix in the audiences' minds the points covered in the talks, and their showing without other comment than the titles would give much food for thought to the native, as well as to the foreign-born American. A list of the slide titles in the first two of the lectures is here given:

Lecture I. The Sanctity of Property as the Logical Inference from the Sanctity of Life.—Slide 1, Herbert Spencer warns of coming civil war. 2, Lord Macaulay's warning. 3, The ruined square in Palmyra. 4, The ruins of Athens and the Parthenon. 5, Ypres, Cloth Hall. 6, The ruins of Ypres. 7, Lincoln's warning. 8, Rioters sleeping amidst their loot in Youngstown. 9, Looted store in Boston. 10, Trotsky, the Bolshevist. 11, Founders of the Republic guaranteed security to property. 12, Boy with whistle. 13, Extends his life into a fishpole. 14, Youth now extends his life into a house. 15, Determines to subdue the desert. 16, Orchard in the desert. 17, His son goes to the tropics in search of india rubber. 18, Seeks furs in the Arctic. 19, A teacher of communism. 20, Boy knocks down his rival. 21, Tramp in a Pullman car uses another man's toothbrush. 22, Steel mill in Pennsylvania. 23, The mob, and the revolutionary leader. 24, The Brooklyn bridge. Who built it? Capital? Ability? Labor? Or all three? 25, Andrew Carnegie. What the capitalist did to build the bridge. 26, What ability does. Manager Charles Schwab. 27, What laborers do to create property. 29, Peasant's home ruined. 30, Moses. What history's greatest man has said. 31, What Paul, the father of democracy, said. 32, Healthy tree. 33, Tree destroyed by

(*Continued on page* 18)

Allegorical Film Helps Community Chest Drive in Cleveland, Ohio

By Lloyd W. Young

The power of a good moving picture to "sell" a $3,500,000 community chest campaign to 900,000 citizens of a big city is fully apprcciated by the committee who put Cleveland over the top recently in a peace-time drive to replenish the funds of seventy-seven charitable institutions for a year's operations. The intensive campaign, in which 12,000 workers participated, began November 18 and ran for a week.

One of the biggest features of the successful effort to "wipe away the tears" of the metropolis was a special pageant film, 1,500 feet in length, entitled "The Greatest of These." The film is from a story written especially for the production by Robert McLaughlin, the playwright, and was produced by The Argus Enterprise. While it was made expressly to influence the Cleveland public to "give once and give enough for all" toward the big fund, it is not in the form of a direct solicitation. It accomplishes its purpose by subtle indirection, is interestng from start to finish, and stands alone on its merits as a screen production aside from the motive for its creation. It does not preach or moralize, but simply suggests a need for whole-hearted cooperation. In this is reaches, among others, an elemcnt in the population which is very frequently more quickly influenced by suggestion than by more direct methods.

Plot Recalls "Christmas Carol"

In plot "The Greatest of These" recalls Dickens' "Christmas Carol," and its produces in the minds of the film audiences the same wholesome spirit of unselfishness and common brotherhood. The three allegorical figures, Faith, Hope and Charity, descend from their heavenly domain and alight on a high cliff overlooking a big, enterprising, busy city. Their first mission on earth is to investigate the community chest, from which funds are available for carrying on the many works of charity which are essential in every large metropolis.

They find the chest nearly empty and appreciatc immediately the nccessity of replenishing it. With a determination to raise a fund of $3,500,000 to conduct charitable activities during the following year, Charity goes forth into the big city to get donations, while Faith and Hope guard the chest.

While Charity, invisible to the hurrying crowds, is plying her way through the streets and influencing multitudes to help in the good work, one of the leaders of the campaign organization calls at the home of Silas Bradshaw, a wealthy leading citizen, to solicit his support, but without success. He leaves the mansion when a donation. The vision of Charity then appears in the wealthy man's library. From a shelf she takes a dust-covered volume of the Bible and directs the attention of the leading citizen to the Biblical quotation, "But the greatest of these is Charity," She then escorts the modern Scrooge on an aerial tour through a world of poverty that he does not know, in the very city which has enriched him.

There are exceptionally striking scenes of conditions as they actually exist in the city's slums, where the battle of life is always an unequal struggle. Babies' dispensaries, hospitals for crippled children, orphanages, rescue homes for unfortunate girls, old folks' homes, schools for the blind, where smiles beam on little faces, and many other institutions are visited by Charity and her charge on their strange journey.

Brings Conditions Home to Citizens

This hurried trip through a world of struggle and hardship, illustrated beautifully by motion pictures, moves the leading citizen to appreciate the conditions which he did not know existed. When the campaign leader calls the following day he receives an entirely different reception and a large donation to the community chest fund.

In the meantime the spirit of Charity was permeated the multitudes. Rich and poor of all creeds and races in the city flock with their offerings to the treasure chest which Faith and Hope have been guarding. The metropolis has at last awakened and has listened to the call of humanity. The mission of Charity has been fulfilled, and she with her sisters, Faith and Hope, depart from this earth as mysteriously as they came.

Nothing was spared in making the film pageant beautiful, interesting and effective. The "sets" were worked out with the greatest of care and the photography is excellent. The picture was shown in every motion picture theater in the city of Cleveland and suburbs. It was freely advertised with the aid of special art in the newspapers. The city was billed with posters similar to those used for the best screen productions. While actual soliciting for the campaign was not begun before November 16, the premiere showing of the film was made in Cleveland's leading theaters a week earlier to create the necessary psychological background of sympathy and librality upon which the success of the effort depended.

The community chest committee is satisfied and convinced that the motion picture feature aided the drive tremendously and made it a wonderful success. While the scenes that Silas Bradshaw saw on his trip of revelation are Cleveland scenes, they are typical of the poverty that exists in every large town and city throughout the country and are general enough to apply anywhere. The idea is applicable for use in similar campaigns in other cities. "The Greatest of These" is so made that prints of it might be used for the same purpose in any great center of population.

Volunteer Reviewer for National Board Passes Judgment on Many Reels

Some interesting figures have just been issued through the National Board of Review of Motion Pictures, indicating the amount of service which its members render. One of these, the secretary of an important educational institution in New York City, has kept a record, since his connection with the Board, which shows that between March 14, 1916, and October 1, 1919, he has reviewed 602 pictures, amounting to approximately 2,500 reels, representing attendance at 345 meetings and 835 hours spent in projection rooms. These figures are said to be typical of the extent of service donated by New York citizens—leaders in civic, educational and social welfare activities—to the work of the National Board of Review, whose membership is entirely volunteer, but carefully selected with regard to intelligence, disinterestedness and dependability. Everett Dean Martin, director of the Cooper Union forum in New York City, is chairman.

Service with the Board appeals to busy people of this type by reason of its broad scope and constructive character. Not only does the Board pass upon all entertainment films before release; but selections are made, and lists circulated monthly among the subscribers, of those pictures deemed suitable for family exhibition, young people's performances, church and community use, etc. The Board is opposed to legalized censorship of the screen, believing that more can be accomplished by these representative volunteers, whose decisions having the weight of public opinion, are alike respected by producers and enforced by co-operating city officials, than by any small group of political appointees. "Selection—not censorship—the solution" is the foreword of a catalogue of good films issued by the board. This motto contains the kernel of the Board's philosophy with regard to raising the average quality of screen offerings.

Educating Foreign Trade by Moving Pictures

In the annual report of William O. Redfield, prepared before his retirement as Secretary of Commerce, and recently made public, he says of the motion picture as a factor in the development of foreign trade:

"Developments during the year confirmed the opinion that motion pictures can be made an important factor in government foreign-trade promotion. Experimental work in China has been so successful that it has been impossible to supply films enough to meet the demands. It is a significant fact that the Chinese are keenly interested in films showing quantity production in American industry. There has, however, been no appropriation available for carrying on this work on a suitable scale. Such films as could be obtained without expense from interested firms were sent. The success attained in this way indicates what could be accomplished with sufficient funds to carry on the work on a broad scale in all promising fields."

Moving Pictures to Show Good Highway's Meaning

Holding that sound highway development is a question of basic importance to the people of the United States, officials of the visual instruction section of the Department of Interior have perfected plans for an international distribution of slides and motion pictures depicting road construction and the benefits to be derived therefrom.

Thrift, safety, health and other basic subjects will be similarly treated as the demand arises and it is believed that this new plan will stimulate public welfare to a remarkable extent.

The Federal Vocational Board of Philadelphia, Pa., expects soon to complete pictures showing the blind and almost hopeless wrecks returned home from the late war, being restored to usefulness. Ford Educational films will be taken of the men in actual training and the pictures will show men in the receiving stations, on the farms, in the factories, schools and colleges. The work of the federal board will then, it is hoped, be fully understood.

How American Red Cross Works With Moving Pictures

First Used by the Organization With Great Success During the War in France, the Screen Now Has a Ranking Place in It as a Means of Instruction and Entertainment

By D. R. Simmons

(National Headquarters, American Red Cross, New York City)

THE moving picture speaks a language all can understand and, as a medium of education, it has been tried and found true by the American Red Cross. Their first use of the moving picture for this purpose dates back to the summer of 1917. And by no other means could the health propaganda so necessary to the well-being of the French nation have been so forcibly or effectively presented. The best American, French and English films were secured and used in the traveling Child Welfare Exposition which was operated jointly by the Red Cross and the American Commission for the Prevention of Tuberculosis in France (Rockefeller Foundation). So at moving picture shows the audiences were taught hygiene the American way.

France is poorer today by a million babies because of the war. These films dealt with the child welfare problem in all its phases. One picture explained the meaning of the exposition and just how important to a community, as well as to the family, was the conserving of life. Then another reel showed mothers and older girls exactly how to feed, bathe, and care for a baby properly. It showed in no uncertain way the risks of artificial feeding and the "boarding-out" system, which was used a great deal in France, especially during the war.

The message of the tooth brush was given to every member of the family from the screen in "Why You Should Brush Your Teeth." The result of neglecting them and the subsequent sufferings of the victims was so vividly portrayed that after the film, the dentist, who was part of the exposition, had an influx of patients. Information on infant feeding was eagerly sought, after a picture of that kind had been shown, so was tuberculosis literature in demand after the audience saw the preventable wastage of this disease visualized for them.

Films of recreational work were most enthusiastically received. Some of them showed American kiddies at healthful play. Little girls in bloomers and small boys in running breeches were skipping, hurdling, turning somersaults and doing all sorts of wonderful stunts. As a direct result of these pictures the city of Lyons gave permission to establish two large play grounds where pale French children could romp and play like their little friends across the water. After the exposition left Lyons the Red Cross received a report from the organization for Child Welfare Work that their activities had increased one hundred per cent. The standing-room-only sign had to be put out at the moving picture and puppet shows. They were the most popular features of the exposition and were shown to an audience ranging from 400 to 1,200 people. And from four to six shows were given each day. In one town outdoor movies were inaugurated and were quite a success.

Because the wounded boys in this hospital ward couldn't go to the parade the moving pictures and the Red Cross man brought the parade into the ward for them to see. The uncounted thousands who were cheered and helped in this way will never see the red emblem again without a flash of grateful memory.

Moving pictures not only amused the fighting man in the training and rest areas, or helped him forget his pain for a moment in the hospitals, but they gave him new ideas along certain lines of business. For instance, in one hospital ward in the United States two artistic reels of dairy cattle were shown while a State Agriculturalist gave a practical as well as an entertaining lecture to the boys on "Dairy Farming." Hog raising pictures followed. Two reels showed the different breeds of hogs, the care of them, experimental pens, self feeders, also model hog farms. Even the men who were not actively engaged in this in-

dustry were keenly interested. After several try-outs of films of this kind, a circuit of educational films was worked up and every week some strongly educational feature was a part of the show in every hospital.

The doughboys didn't always see Mary Pickford, Charlie Chaplin, or Francis X. Bushman in France. They liked films of sports, current events, and so forth. Millions of feet of film were shown to the khaki-clad audiences. In the month of July alone, 1917, 859,499 feet of film were shown, while in December, 1918, 3,000,000 feet, compared with 200,000 feet in September, 1917.

Even the American soldier, who was a constant source of interest to the French people, was reduced to second place when the movie outfit arrived in town. The moving picture department of the American Red Cross in France had its beginning with one Red Cross man, a French moving picture operator, and a generator and projector mounted on an automobile. A portable lighting equipment was part of every outfit, for in the average town adequate lighting facilities for the projection of motion pictures was not available. The theater was usually all out-doors and the screen was set up against an old barn or any other place a good-natured commanding officer would permit. Sometimes the performances were interrupted with scant ceremony by a rude Hun aeroplane and the audience was forced to scurry for shelter.

At least five and sometimes fourteen shows were being given every week in the base hospitals of the A. E. F. when the last shot was fired. Through what at that time was a newly devised projector, film favorites were brought into the wards to the boys too sick or hurt to attend the shows in the recreation huts. The ingenuity of the operator let the boys too ill to be raised on a pillow watch their stars from the ceilings.

Two recent Red Cross releases which carry propaganda of the Red Cross peacetime program are "Winning Her Way," and "American Red Cross Junior." The former depicts the Red Cross Public Health Nurse and her work and the latter the work undertaken by the school children of America for the less fortunate children overseas. It also features first-aid. These pictures are circulating through the high-ways and by-ways of the United States, telling the people who could be reached in no other way of the work their Red Cross has come home to do.

National Slide Campaign for Better America

(*Continued from page* 15)

parasites. 34, Tramp begging food. 35, Pauper patrician. 36, Every good worker immortal in his work. 37, Theodore Roosevelt's words.

Lecture II. How Ability Can Increase Worker's Wage and Country's Wealth.—Slide 1, Back of every great tool, art, law and liberty stands a great man. 2, Back of the Santa Maria stands Columbus. 3, Back of the Mayflower stand the Pilgrim Fathers. 4, Back of the locomotive stands Stephenson. 5, Back of the vase stands Pallissy. 6, Back of the new fruits, grains and flowers stands Burbank. 7, Not until man's body is taken care of can his intellect become creative; therefore, the wonderful century begins with tools that increased food, clothes and homes. 8, Man who works with spade receives small wages. 9, Man making hair-springs for watches. 10, Old spinning wheel. 11, New looms as miracle workers. 12, Portrait of Raphael, whose canvas cost fifty cents. 13, Sistine Madonna. 14, Kipling lends value to a piece of paper. 15, Rodin's "The Thinker." 16, Caruso's high-domed throat. 17, Whistler's portrait of his mother. 18, How the negro laborers, picking cotton, created little property. 19, What love did for Eli Whitney's invention. 20, How a cat on a crate of chickens suggested the cotton gin. 21, How the saw teeth of the cotton gin surpassed the cat's paw. 22, The old iron furnace and the $1.50 a day wage. 23, Bessemer's steel furnace as a gift of ability. 24, What ability does in co-operation with labor. 25, How McCormick's reaper helped save the Union. 26, The ability of Bakewell delivered the people from hunger. 27, Wanted—A man who can burn coal in the mine. 28, The use of electricity. 29, The harvest field. 30, The Kentucky horse and the gift of speed. 31, Jealousy of certain strikers. 32, Loafers in city park. 33, The human race. 34, Fruits and flowers.

The non-theatrical screen movement is evidently destined to be of importance in view of the fact that the Methodist Church has laid aside $40,000,000 which will be devoted to the installation of projection machines in Methodist churches; the Catholic Church has put aside $10,000,000; the Presbyterian Church, $35,000,000, while the Congregationalists and Baptists are about to place aside certain sums for the same purpose. The Lutheran Church has sponsored a three-reel picture dealing with the Garden of Eden which is being shown at this time in Lutheran churches.

Newark Schools' Moving Picture System

(*Continued from page* 13)

will bend every effort to make the plan a success, giving it the necessary thought and care.

The regulations of Newark regarding motion pictures are very strict. All machines projecting standard size films are required to be enclosed in fireproof booths and to be operated by licensed operators. The state law defines a fireproof booth as one made of asbestos board. There are seven schools in Newark where there are permanently constructed booths; these are schools recently built. The Board of Education has contracted for 20 asbestos board booths, inside dimensions of each being 4 feet by 6 feet by 6 feet high; this is the smallest size allowed by state law. Mr. C. Albert Gasser of the Bureau of Combustibles and Fire Risks of Newark has made a concession in allowing the top of the booth to be hinged so that it can be opened for ventilation. These booths are to be placed in schools where machines have been installed. Some will have a permanent location in the galleries of auditoriums; others will be on rollers in auditoriums of the older type, frequently used for dancing in social and community affairs, the booths so equipped being easily rolled to a corner of the room. The booths are furnished the schools by the board the same as any other article of furniture.

We gave the matter of licensed operators serious consideration and came to the conclusion that it was a wise provision to always have the machine in the hands of one who is experienced and familiar with its mechanism. This will insure better projection in the long run and conserve the life of the machine. Mr. Gasser of the Bureau of Fire Risks will license any employee of the Board of Education over 21 years of age after he has been instructed and pronounced efficient by our projection expert. By this method one, two and possibly three people will qualify in a school. In some instances it will be the principal; in another the janitor or one of his helpers.

The Board of Education has made an appropriation for films and it is our plan to organize a film service for the schools. A room in a school centrally located will be fitted up with a projector, screen and other necessary equipment, where films will be received from the distributors and examined as to their physical condition and character of pictures. Some of the schools will use the films one day once a week while others will use them once in two weeks. So we are planning to send the films out in circuits, five schools in a circuit. The first school in a circuit will use the pictures Monday and the last school Friday after which the films will be returned to the film room for examination and repairs. We are further planning to show pictures on Americanization in our evening schools and community centers.

My thought is to extend the use of the slide along with the motion picture. Each has its place for instructional purposes. I shall collect from time to time sets of slides to illustrate the subject matter of the curriculum. For instance, in the course of study, there is a suggested outline for "Newark Study" which has for its purpose to impress upon the pupils' minds the importance of their city. Recently I have collected slides to illustrate this study in its historical, commercial, art and religious phases.

In conclusion, let me say that Newark has committed itself to this progressive plan of visual instruction through the ready co-operation and wise counsel of Dr. David B. Corson, city superintendent of schools; Mr. Joseph M. Hauber and Mr. Louis B. Lesser, special committee of the Board of Education on equipment; and Mr. Samuel Gaiser, superintendent of supplies. Credit is due to the following members of the board for their approval of such a plan: Mr. Rynier V. Taylor, chairman of committee on instruction and educational supplies; Mr. Frank H. Sommers, president; Mr. Edward M. Waldron, vice-president; Mr. Peter A. Cavicchia; Mr. James M. Seymour, Jr.; Mr. David A. McIntyre and Walter D. Gulick.

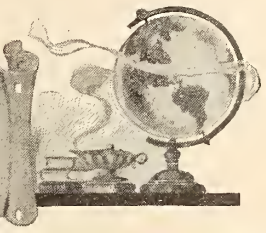
Good Road Helped by the Screen

Unqualified endorsement of the moving picture as an educational feature in the greatest good roads movement ever known, is given by Arthur T. Murray, president of the Bethlehem Motors Corporation, of Allentown, Pa., and by all associates of Mr. Murray in the organization, distributors and dealers.

"What is more delightful," said Mr. Murray recently, "than to view in the moving pictures an ideal stretch of highway extending out into the far beyond. Who that has witnessed such a view in a moving picture but has had revived within him or born within him a desire to get out in his motor car and find the end of that road? What truck man, whether maker, distributor or dealer, but has had pass through his mind when viewing a picture of an ideal hard road, the thought that with such roads everywhere, in truck lines and feeders, motor trucks would never stop running. Moving pictures of good roads are the ideal propaganda right now."

SCIENCE —— INDUSTRY —— SOCIOLOGY

CLASS ROOM CINEMATOGRAPHY



AN interesting co-operative plan for making text-book films easily available for schools is well under way in New York, sponsored jointly by the Universal Film Manufacturing Co., and the D. Appleton Co., publishers of school books. A letter sent out recently by the film producers reads as follows:

* * *

We are pleased to announce what we regard as an important and far reaching educational project. For some months we have been giving much serious thought to the possibilities of adapting films to schoolroom use, recognizing that if text-books can be successfully analyzed and interpreted by means of motion pictures much of the tediousness of school work will be removed both for teacher and pupil and a great advance will be made in pedagogical methods. This announcement that such a development is now an assured fact is, we believe, worthy of your thoughtful consideration.

The Universal Film Manufacturing Co. has entered into a contract with D. Appleton & Co., agreeing thereby to visualize for the use of schools and colleges, in logical sequence and in correct pedagogical manner, all of the Appleton school and college text-books. A preliminary survey has tentatively settled upon the following subjects for the first productions:

History: United States, Modern European, The Ancient Nations, and Middle Ages.

Commercial Subjects: Bookkeeping, Accounting, Laboratory Work, Business Practice, Botany, Chemistry, Geology, Physics, Animal Studies.

Geography: Elementary, Physical Industrial, Commercial.

Physical Science: Agriculture, Laboratory and Field Projects.

Competent text-book experts are collaborating with motion picture technicians, laying the ground work for educational motion picture courses which will be available shortly for the use of teachers of all subjects in all grades of schools from Kindergarten to University.

The thorough treatment which marks the Appleton books in each subject will be rigidly adhered to in the production of the films. Scenes in foreign countries will be authentic. The Universal has over a million feet of foreign films covering every known point of interest and a great majority of the necessary material showing the resources of countries treated in the geography films, historical subjects, etc. In addition it has at the present writing camera expeditions in Africa and the Far East, while a third is preparing for an eighteen months' sojourn in South America. The African and South American expeditions are undertaken in conjunction with the Smithsonian Instutition and Columbia University, respectively. This fact alone is a sufficient guarantee of their value from the educators' point of view.

You are doubtless familiar with the so-called educational motion pictures. These sporadic efforts have nothing in common with the broad, comprehensive plans presented here. The value of films as an educational medium, their superiority in the visualization of ideas, has long been recognized; but the present Appleton-Universal undertaking is the pioneer organized effort tc prepare motion picture films based upon text-books for classroom instruction.

An important point for you to consider is that the joint organization is made up of the two acknowledged leaders in their respective lines; that we have established reputations which each shall guard jealously. It will give us pleasure to keep you informed of the progress of our work. Meanwhile we shall appreciate any acknowledgment of this announcement that you care to make.

* * *

Out in San Francisco, Mr. Marsden Manson, C.E., Ph.D., has developed a method of moving picture presentation that will, it is claimed in a descriptive pamphlet recently received by this department, make it possible for anyone to visualize the data of physical geography and allied sciences as well as the historical data being piled up daily in all parts of the world, just as if the onlooker were present in the distant or near lands.

"Imagine," the pamphlet continues, "the advantage of a new method of teaching descriptive and physical geography of such a novel character as to make it unforgettable by persons with but slight mental equipment. Imagine the value of a system which makes active and real the facts which, in print, are dry as dust and most unattractive to most people.

"This new system of study revolutionizes the teaching of geography and related sciences. There are three methods of presentation used.

"First: By moving pictures of revolving models of the earth, taken while data of any scientific character, military or political history, etc., are delineated thereon.

"Second: By projecting data to proper scale and position upon these models.

"Third: By means of revolving models of the earth.

* * *

"In the words of the designer, these methods are described as follows:

"'The first method of teaching descriptive and physical geography and the phenomena of related sciences is by means of moving pictures of model globes in axial rotation and soltitial or intermediate presentation to a beam of light illuminating them as the earth is illuminated in space. These motions are to take place in sub-multiples of the day and year, or the image of the globe may be stationary when best suited to the subject being illustrated.

"'The method is developed and applied by making photographic films of the rotating globe, while data of any nature are temporarily or permanently depicted thereon in color, tint or character, and by reproducing these as moving pictures.'

"The advantages of this newly developed method are manifest to all, and particularly to the advanced teachers of geography and the related sciences.

"It will be noted that, except in special cases, no names or political geography are to be placed upon the model globes in this system. The objects of this are two-fold:

"First: It trains the mind to read flat maps as the representations of the spherical surface. These maps in all projections, except for small areas upon the polyconic and Lambert's projections, are distorted in the attempt to represent the undevelopable surface of a sphere as if developable;

"Second: It trains the memory to study the map for names, data, physical details, etc., and to transfer these to the globe.

"One use pointed out by a film manufacturer is the giving out daily of the history of world events in the great halls of colleges, making study more attractive to the student, making assimilation easier and keeping faculty and those in attendance in closer touch with daily events, grouping the historical data of the future.

"The system, therefore, trains both the teacher and the student to read a map, as the experienced engineer or traveler who with an accurate map can go into a strange country and really know more about it than most of its residents.

"Let the young student, the younger the better, be taught the elementary principles of geography, the alternation of day and night, the changes of the seasons, etc., with one of the systems herein briefly outlined, and by a competent teacher who really knows what he or she is teaching, and that student does not find geography a task and a bore, but a delight and a means of strengthening his mental grip on the things he really learns at school.

"Naturally the first question arising is as to the size of globes upon which these events or that history, in the making or made, is to be depicted. The first requires a model of 1-10,000,000 mounted with special rotating appliances which automatically give it two montions, simultaneously or separately."

* * *

The second method, as described, involves the use of a much larger model, which properly mounted and revolved, is supplemented by a special system of lighting and three stereopticons. The third is the general use of the small globes described under the first system, mounted so as to rotate in three planes, intersecting at the center. They are to have all the physical features of the earth possible on this scale, accurately depicted in relief, tint, color or other character. The models are to be illuminated as the earth is illuminated in space by solar radiation.

With film producers, text-book publishers, professional teachers and scientists all working to the same end there is little doubt that the moving picture will soon occupy the commanding place in the educational field as a medium of great, if not the highest efficiency in class room instruction.

NEW INSTRUCTIONAL Films and Where to Get Them

Travel, Literary, Industrial, Topical and Comedy

Films for the Family Group

(Received and listed by the National Juvenile Motion Picture League of New York)

"AMERICANIZATION"

A list of photoplays of five reels or more, presenting American ideals, manners, scenery, etc., from which selections may be made freely for audiences composed of the foreign born.

FAMOUS PLAYERS-LASKY. *Wagon Tracks,* 5 reels; an Indian and settlers' drama of the Santa Fe Trail; of historical value. *Louisiana,* 5 reels; a romance of Southern life with correct atmosphere and background. *Hay Foot, Straw Foot,* 5 reels; a rural recruiting drama presenting the loyalty and patriotism of two generations. *Fires of Faith,* 6 reels; a war drama emphasizing the ideals and work of the Salvation Army. *Uncle Tom's Cabin,* 5 reels; Harriet Beecher Stowe's classic of pre-civil war life in the South. *The Hope Chest,* 5 reels; a department store drama. *Little Miss Hoover,* 5 reels; a drama of food conservation. *The Romance of Happy Valley,* 6 reels; a simple and thrilling story of life in rural Ohio. *Maggie Pepper,* 5 reels; a thoroughly American romantic melodrama. *The Lincoln Cycle,* 10 episodes, 2 reels each, of the life of Abraham Lincoln; historically accurate and full of inspiration.

FOX. Evangeline, 5 reels; a remarkably beautiful presentation of Longfellow's poem dealing with Acadia and the early American colonies. *The Lone Star Ranger,* 6 reels; a drama of early Texan frontier life. *Blue Eyed Mary,* 5 reels; an attractive American home story. *Every Mother's Son,* 5 reels; domestic drama of the war.

FIRST NATIONAL EXHIBITORS' CIRCUIT. *Daddy Long Legs,* 8 reels; a comedy drama illustrating the social changes possible to an American orphan.

METRO. *The Lion's Den,* 5 reels; a rural church drama illustrating social work for boys. *The Uplifters,* 5 reels; a comedy drama dealing with bolshevism. *Our Mrs. McChesney,* 5 reels; Edna Ferber's story of the character and struggle of a woman commercial traveler. *The Spender,* 5 reels; a drama of generosity versus stinginess.

PATHE. *Desert Gold,* Hodkinson service, 7 reels; a romantic drama of early border life in Arizona and Mexico. *Little Sister to Everybody,* 5 reels; a story of labor. *Patriotism,* Paralta-Hodkinson service, 6 reels; a patriotic melodrama.

EXHIBITORS' MUTUAL. *A Hoosier Romance,* 5 reels; a drama drawn from James Whitcomb Riley's poem of Indiana life.

SELECT. *Bolshevism on Trial,* 6 reels; a socialistic drama revealing the fallacy of radicalism.

TRIANGLE. *Tony America,* 5 reels; an Italian-American romance.

UNIVERSAL. *The Sundown Trail,* 6 reels; a drama of historical Western country and life. *The Right to Happines,* 8 reels; a labor and "red" problem drama. *The Open Road,* 6 reels; a Western drama of an Italian-American. *The Man Without a Country,* 6 reels; an historic patriotic drama of the seas.

VITAGRAPH. *The Man Who Wouldn't Tell,* 5 reels; patriotic war drama. *The Yankee Princess,* 5 reels; an American domestic romance.

WORLD. *The American Way,* 5 reels; an American romantic drama of society and business. *Home Wanted,* 5 reels; an orphan child drama presenting love of children.

TYRAD. *The Red Viper,* 5 reels; presenting "red" propaganda among returning soldiers.

For rounding out programs drawn from the above list, selections from any of the following may be made:

Goldwyn: Ford educational, 1 reel each.

Exhibitors' Mutual: Outdoor (educational), 1 reel each.

Educational Film Corporation scenics, 1 and 2 reels.

Prizma, Inc., colored, 1 reel.

Universal scenic and travel, 1 reel.

Also selections from Fox and Bray cartoons and from any of the current weeklies.

For balancing these programs careful selections of comedies from the following groups are suggested:

Exhibitors' Mutual: Strand, comedies, 1 reel each.

Christie comedies, 1 reel.

Universal comedies, 1 and 2 reels, including "Lyons and Moran."

Famous Players-Lasky: Paramount comedies—Flagg, Sennett and Arbuckle, 2 reels.

Goldwyn: Capitol, Parsons comedies, 2 reels.

FAMILY FILMS

(Recommended for Young People and Adults)

A Sisterly Scheme. Reels, 2; producer, V. B. K.; exchange, Paramount. Remarks: Drew Comedy."

Bill's Finish. Reel, 1; producer, Universal; exchange, same. Remarks: "Okeh Comedy."

His Official Fiancee. Reels, 5; exchange, Famous Players-Lasky Corp. Remarks: Vivian Martin.

Evangeline. Reels, 5; producer, Fox; exchange, same. Remarks: Longfellow's poem.

The Dragon Painter. Reels, 5; producer, Robertson-Cole; exchange, Mutual. Remarks: Sessue Hayakawa. In part 2 cut title, "I'll slay any man that keeps me from her." In part 4 cut attempt at suicide.

The Lost Princess. Reels, 5; producer, Fox; exchange, same. Remarks: Albert Ray and Elinor Fair. In part 1 cut titles, "dern no good" and "dern site better." In part 2 cut title, "darn cornfed rube."

Mistress Nell. Reels, 5; exchange, Famous Players-Lasky-Corp. Non-Theatrical Distribution Dept. Remarks: Mary Pickford and Owen Moore.

Mr. Crex of Monte Carlo. Reels, 5; exchange, Famous Players-Lasky Corp. Non-Theatrical Distribution Dept. Remarks: Carlyle Blackwell and Dorothy Davenport.

The Race. Reels, 4; exchange, Famous Players-Lasky Corp. Non-Theatrical Distribution Dept. Remarks: Victor Moore and Anita King.

Such a Little Queen. Reels, 5; exchange, Famous Players-Lasky Corp. Non-Theatrical Distribution Dept. Remarks: Mary Pickford and Carlyle Blackwell.

Strictly Confidential. Reels, 5; producer, Goldwyn; exchange, same. Remarks: Madge Kennedy. Cut all views of dancers in costume. In part 1 cut views of partially nude woman in studio, also views of puppies nursing. In part 2 cut titles, "gone balmy" and "Champagne Bennett." In part 3 cut title, "the whole damned family." In part 4 cut title, "good Lord."

As You Were. Reel, 1; producer, Universal; exchange, same. Remarks: Neil Burns' comedy. Cut drinking scene.

Fun in a Flat. Reel, 1; producer, Universal; exchange, same. Remarks: Lyon Moran comedy.

Daddy Number Two. Reels, 2; producer, Leon D. Osborne; exchange, Pathé. Remarks: Baby Marie Osborne.

A Son of Erin. Reels, 5; exchange, Famous Players-Lasky Corp. Non-Theatrical Distribution Dept. Remarks: Dustin Farnum.

The Bottle Imp. Reels, 5; exchange, Famous Players-Lasky Corp. Non-Theatrical Distribution Dept. Remarks: A Robert Louis Stevenson story, featuring Sessue Hayakawa.

Day Dreams. Reels, 5; producer, Goldwyn; exchange, same. Remarks: Madge Kennedy. In part 3 cut titles, "It's a damned shame" and "Damned inconvenient." In part 5 cut drinking scenes.

Erstwhile Susan. Reels, 6; exchange, Realart. Remarks: Constance Binney. In part 1 cut scene where father gives girl a blow on the head. In part 4 cut title about lacing and following scene. In part 6 cut title, "You darn Dutchman."

The Gay Old Dog. Reels, 5; producer, Hobart Henley; exchange, Pathé. Remarks: John Cumberland. In first part cut titles, "Heaven's sake,;; "Lord knows," and drinking scene. In part 5 cut view of woman with cigarette and title, "A little game of poker."

African Lions and American Beauties. Reels, 2; exchange, Universal. Remarks: Century comedy. Cut sub-title, "Hell."

JUVENILE FILMS

(Recommended for Children Under 12 Years of Age)

Miss Gingersnap. Reels, 2; exchange, Pathé. Remarks: Babie Marie Osborne. In part 1 cut scene of rolling vase down stairs. In part 2 cut "We'll get our share of the money," etc.

Twinkle, Twinkle, Little Star. Reels, 5; producer, Wholesome Films Co.; exchange, same. Remarks: In part 1 cut views of throwing mother down and shorten view of beating old woman. In part 2 cut dwarf lies to prince. Cut close-up of witch. Cut view of spy as a skeleton. Cut scenes showing underwear in closet.

NON-THEATRICAL FILMS

(Available for Use in Churches, Schools and Other Non-Theatrical Institutions)

The Primrose Ring. Reels, 5; exchange, Famous Players-Lasky Corp. Remarks: Tom Moore and Mae Murray.

Betty to the Rescue. Reels, 4; exchange, Famous Players-Lasky Corp. Remarks: Fanny Ward and James Neill.

It's No Laughing Matter. Reels, 4; exchange, Famous Players-Lasky Corp. Remarks. Maclyn Arbuckle.

The Fortunes of Fife. Reels, 5; exchange, Famous Players-Lasky Corp. Remarks: Marguerite Clark.

Molly Make Believe. Reels, 5; exchange, Famous Players-Lasky Corp. Remarks: Marguerite Clark.

INDUSTRIAL FILMS

The Colossus of Roads. Reels, 2; exchange, Universal. Remarks: Making Firestone cord tires, testing tensile strength of fabric, calendering and impregnating the meshes with rubber and running plies on to cores, chafer strip and wire-braiding machine, straight-side beads, tubing machine, safeguards on various machines, cloth separators. Part 2: Separating plies from core, removing air bubbles, pits for curing, removing molds from heaters, wrapping machines, final inspection.

INSTRUCTIONAL FILMS

Come Watch With Me, the Passing Night. Reel, 1; producer, Post Picture Corp.; exchange, Paramount. Remarks: Post Nature Picture, summer twilight, clouds in the night, moon rising, etc.

Where and Why Liberty Bonds Are Made. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: Bureau of Printing and Engraving, Washington, D. C., die for Liberty Bond, roll of steel, Captain Kittle, potassium cyanide bath, printing room where money is made, 13,000-pound press, inspecting and counting $200,000,000. Clothing for soldiers, building ships and airplanes, big guns being transported. Cut scenes with banner, "Damn the torpedoes."

Frozen Trills. Reel, 1; producer, Ed. Film Corp. of America; exchange, same. Remarks: A Bruce scenic. A man who was out for trills, views of South Tahoma Mountains in Ranier Park, Wash., snow glaciers, the blue and the white world.

From the Tiber to the Piave. Reel, 1; producer, Burton Holmes; exchange, Paramount. Remarks: Modern Rome, Hadrian's Tomb, bridge 136 A. D., the Vatican, Egyptian Obelisk, the Colonnades, the Ganiculum Hill, statue of Victor Emanuel II, first king of United Italy; Arch of Constantine, the Colosseum and Roman Forum, modern ruins, Nervesa after the war, shore of the Piave River, looking towards the Austrian lines.

Where They Go Rubbering. Reel, 1; producer, C. L. Chester; exchange, State Rights. Remarks: Outing-Chester Picture. Tumature, British Guiana, native hut, tiger creek, Mazaruni, the rubber tree, cutting tree in herring-bone fashion to get the juice, cup attached to tree by a piece of clay, preparing the rubber, etc.

Japan, the Industrious. Reel, 1; exchange, Beseler. Remarks: Making baskets, rope maker, at the sawmill, shoemaker, the feet are used as skillfully as the hands, expert makes a pair of shoes in ten minutes, manufacturing umbrellas, moving restaurant, a pipe cleaner, street gobbler, painting vases.

Kinogram. Reel, 1; producer, Kinogram Pub. Corp.; exchange, World. Remarks: America welcomes General Pershing, the Leviathan coming in, army and navy officers, Pershing and his staff, Warren Pershing, tremendous crowds at Battery, landing and escorted to City Hall, etc.

Pathé Review No. 19. Reel, 1; producer, Pathé; exchange, same. Remarks: Pathécolor, colored views of Switzerland; Ditmars film, deer of all lands, axis of India, white tail deer, the elk, red deer of Europe; Novagraph film, pictures from the recent police games at Sheepshead Bay, hammer and discus throwers; lumbering in Georgia; insect oddities.

International News No. 37. Reel, 1; producer, International; exchange, Universal. Remarks: New York, General Pershing escorted by Boy Scouts, addressing the boys, planting a memorial tree; Dinant, Belgium, service for dead soldiers, King Albert and Queen Elizabeth, Cardinal Mercier; Waikiki, Hawaii, water sports; Berlin, Germany, airplane views of the city.

Hearst News No. 37. Reel, 1; producer, International; exchange, Universal. Remarks: Fort Bliss, Texas, Border Guard on review, Mexican soldier who served with the A. E. F. in France decorated; Nagasaki, Japan, women coolies; St. Louis, President Wilson on speaking tour; Honolulu, Hawaii, Secretary Daniels dedicates new dry dock; New York, the homecoming of General Pershing. Cut indoor sports cartoon.

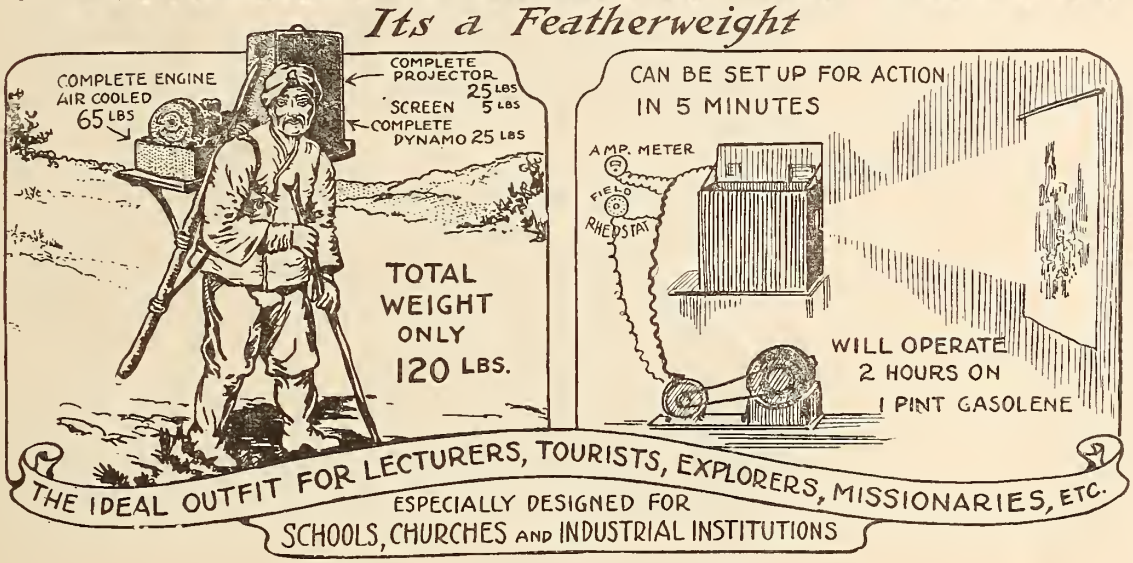
(*Continued on page 24*)

UTE CORPORATION

PRESENTS

HALLBERG'S
PORTABLE MOVING PICTURE OUTFIT

Its a Featherweight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GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN, *President*

THE FORD EDUCATIONAL WEEKLY

HENRY FORD, when a young man, dreamed the dream of city streets and country roads almost horseless through cheap transportation.

Henry Ford, with his cheap transportation dream a reality, had, in later life, a new vision. It was to tell the public some of life's secrets, some of life's unusual stories, through the new-born power, motion pictures.

He told his laboratory to throw through the shutter on into the hearts and minds of the public only those facts which fascinate, interest, instruct and uplift.

The Ford Educational Weekly has attained its present remarkable popularity because it reflects the spirit and the will of Henry Ford. A clean, wholesome and fascinating feature for any programme.

Obtainable at all Goldwyn Exchanges.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN, *President*

Films and Where to Get Them

(*Continued from page* 20)

Pathé News No. 71. Reel, 1; producer, Pathé; exchange, same. Remarks: Belfast, Ireland, celebrating reply to peace treaty, Lord John French, Viceroy to Ireland, Sir Edward Carson, the great Irish leader; New York, British aviator performs novel stunts; Paris, prices on food drop, as people war on retail profiteers; Hoboken, N. J., Samuel Gompers returns from Europe; Brussels, Belgium, the Allied Army in farewell parade.

Views of Boston. Reel, 1; producer, Selig; exchange, Beseler. Remarks: Reissue. Old State House, Fanueil Hall; Christ Church, from which hung the signal lantern for Paul Revere's famous ride; Howard Hall, built in 1682; the Navy Yard, Public Gardens and Common, Bunker Hill, the wharves and Commonwealth Avenue.

Sponge Industry in Cuba. Reel, 1; producer, Pathé; exchange, Beseler. Remarks: Reissue. From rowboats the men spear the sponge with long forked poles, kept in pen and beaten to soften, drying, cutting, trimming. Tobacco culture in Cuba, about one-tenth of cultivated land is given to tobacco plantation, different stages of tobacco culture, from planting the seed to boxing cigars for shipment.

Frocks and Frills of the Filipinos. Reel, 1; producer, Burton Holmes; exchange, Paramount. Remarks: Styles in dress of the women of fashion in Manila, sleeves and scarf of pineapple fibre, furry frills, downtown district of Manila, daughters of the first families.

Putting Nature Under Glass. Reel, 1; producer, Bray Pictographs; exchange, Paramount. Remarks: Showing how butterflies are used under glass to make tea trays; drills and trills, drilling horses for military purposes, jumping hurdles, etc. Biograph of Dame Fashion (cartoon).

A Night in June. Reel, 1; producer, Post Picture Corp.; exchange, Paramount. Remarks: Views of summer skies, scenics, etc.

New Screen Magazine No. 30. Reel, 1; producer, Universal; exchange, same. Remarks: Holding the mirror up to nature, water reflection pictures; Annie P. Roe, who makes her living counting money; Heartbug cartoon; how to stop a double chin, by Lillian Russell; how to tell if your eye is quick, by Signor Falconi; future fashions, by S. Zalud; futurist movies.

New Screen Magazine No. 31. Reel, 1; producer, Universal; exchange, same. Remarks: Mr. White and Mr. Pinck, color experts of Buffalo; Mosquite cartoon; how to comb your hair, by Lillian Russell; strange creatures of the ocean bottom, the spirograph, sea anemone, antactis, bunodes; thermite, a scientific discovery, a metal which heals other metals; fables of Funnyland; futurist movies.

Across the Broad Pacific. Reel 1; producer, Essanay; exchange, Beseler. Remarks: Reissue. Across the Pacific on the Japanese ship Tengo Maru, Japanese games, arriving in Yokohama, Japanese warship, women workers loading ship with coal, street scenes in Yokohama, market men, fire department, etc.

Picturesque Japan. Reel, 1; producer, Pathé; exchange, Beseler. Remarks: Reissue. The Ainus, the hairy race of Japan, spend a great deal of time on the water, the chief's hut, the chief's wife and daughter weaving a mat, Matsushima Islands, dredging oysters, sunset, moonrise.

Life in Japan. Reel, 1; producer, Pathé; exchange, Beseler. Remarks: Reissue. A religious pageant to Kioti, once the capital of Japan; modes of travel in Japan.

International News No. 38. Reel, 1; producer, International; exchange, Universal. Remarks: Washington, D. C., General Pershing made welcome by cheering crowds; Brooklyn, N. Y., fire in oil plant; Baltimore, Md., Cardinal Mercier and Cardinal Gibbons; Cameron Falls, Ont., Prince of Wales on fishing trip; Waikiki, Hawaii, girls playing the ukulele and dancing; Boston, labor leaders seek compensation in police strike, Mayor Peters and Governor Calwin Coolidge; a Zeppelin ride over Germany.

Yellowstone National Park. Reel, 1; producer Essanay; exchange, Beseler. Remarks: Reissue. This marvelous region, nestled among the peaks of the Rocky Mountains, covers an area two-thirds the size of Connecticut, the Golden Gate fire-hole pool, Riverside geyser and Old Faithful Inn, the Grotto geyser, U. S. army station, a giant geyser, Kepler's cascade, Old Faithful geyser, a natural bridge, a mother bear and her cub, a tamed bear, a mud geyser, the arch bridge, waterfalls, etc.

Toad Traits. Reel, 1; exchange, Beseler. Remarks: The toad tadpoles change into little bits of toads while only a few days old, the spadefoot toad, just a plain hoptoad, the natterjack is a toad known in Europe and Asia, African water toad, the American gray tree toad.

Pathé Review No. 20. Reel, 1; producer, Pathé; exchange, same. Remarks: Pathécolor, views of France, Orleans, where once lived Joan of Arc; Ditmars film, odd traits in animals, the gorilla, the sloat and Himalaia bear; Novagraph film, wrestling; Pathécolor, tobacco culture in California; trout fishing on Great Bear Lake, California.

New Screen Magazine No. 32. Reel, 1; producer, Universal; exchange, same. Remarks: A little lesson in golf; knives and forks of the animal kingdom, teeth and jaw bones of different animals; the appearance of your hands depend on the care you give them, by Lillian Russell; how queen bees duel to death; how to tell when an egg is fresh, by the Bureau of Chemistry; burning coal at $150,000,000 a ton, a scientific experiment with diamonds.

Hearst News No. 39. Reel, 1; producer, International; exchange, Universal. Remarks: Cape May, dirigible of new type brought from Italy, tested by navy; Cambridge, Mass., football practice; Prague, Czecho-Slovaks celebrating Independence Day; Boston, Mass., baseball game; Sheepshead Bay, auto race, Gaston Chevrolet; Verdun, France, heroes who died at Verdun honored; Bishop Dubois. Indoor Sports cartoon.

Enchanting Japan. Reel, 1; producer, Pathé; exchange, Beseler. Remarks: Reissue. Gishia girls, dances, iris gardens, gold fish, silver fish and carp, 3-year-old rooster with tail 15 feet long, visteria tree in poor man's garden, children dancing, picturesque bridge more ornamental than useful, afternoon tea under the visteria, fields of iris.

Scenes in Tokio, Japan. Reel, 1; exchange, Beseler. Remarks: Reissue. The fish market, vegetable market, festivals of the "God of Kitchen," semi-circular bridge, New Year's celebration in Japan, pageant, the street of theatres, about January 1st the dwarf peach tree begins to bloom, crowds attending sermon to the God of Mercy.

The Astiakhan Fisheries. Reel, 1; producer, Pathé; exchange, Beseler. Remarks: Reissue. Fishermen leaving harbor, casting nets, a good draw, arriving at reservatory, cleaning, curing and salting fish.

Winter Under the Ural Mountains. Reel, 1; producer, Pathé; exchange, Beseler; reissue. A fairy land in snow, Irbit Fair, the fish and meat market, milk sold in blocks, a traveling restaurant, a bear hunt.

Getting a New Angle. Reel, 1; producer, C. R. Chester; exchange, state rights. Remarks: A Chester Field and Stream scenic. Fishing, practicing casting, Tobigue River, Maine, Zekel River, a big catch, salmon pools, Moose Lake, white tails (deer), moose hunting, Serpentine River, through the rapids in a canoe, playing a big fish, landing him with a net.

Constantinople. Reel, 1; producer, Red Cross; exchange, Ed. Film Corp. of America. Remarks: Stamboul, Gatala Bridge, highway leading to the Orient, the modern section of the city, under the Crescent, feeding refugees, little Turks, queer characters, Seraglio, old palace firemen, street cleaners, the Sultan goes to the mosque in state, bird's-eye views of city with over 200 mosques, religious fakirs.

Imposing on Good Nature. Reel, 1; producer, C. L. Chester; exchange, State Rights. Remarks: A Chester Field and Stream scenic. Fishing in Japan.

The Lonesome Pup. Reel, 1; producer, Ed. Film Corp. of America; exchange, same. Remarks: A Bruce scenic of a solitary dog wandering over a picturesque landscape.

Pathé Review No. 21. Reel, 1; producer, Pathé; exchange, same. Remarks: Pathécolor, views of France; the land of the Bartlett pear, picking the fruit, sorting and packing; Ditmars film, the bison, what is left of him; Novagraph film, golf strokes, ultra-rapid camera; Pathécolor, a buffalo hunt in Africa.

American Women in France. Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corp. Remarks: Different war work done by the American women in France, hospital at Neuilly, Yankee nurses, the dentist, base hospital at Anteuil, "touring Paris in evening clothes," Y. M. C. A. classes for munition workers, Aix-les-Bains, free frolics.

The Cataract of Iquason. Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corp. Remarks: Northward from Buenos Aires, falls 50 feet higher than Niagara, Union Falls 215 feet high, on the Brazilian frontier.

Hearst News No. 40. Reel, 1; producer, International; exchange, Universal. Remarks: Los Angelcs, Cal., illness ends President Wilson's tour for League of Nations; Vallejo, Cal., motorcycle race; Washington, D. C., people in public eye; Readville, Mass., horse race; Annapolis, football game; Baniff, Canada, Prince of Wales in Indian headgear, Indian dances; Huntington, L. I., society attends benefit for French milk fund. Indoor sports cartoon.

Hearst News No. 41. Reel, 1; producer, International; exchange, Universal. Remarks: St. Louis, Mo., balloonists race for American championships; Omaha, troops with machine guns ready to meet crowds in race riot; Major-General Leonard Wood; Placerita Canyon, Cal., forest fire; New York, King Albert of Belgium and Queen Elizabeth; Chicago comes back in third of world series; view of liberty statue from an aeroplane; intimate glimpses of President Wilson. Indoor sports cartoon.

Hearst News No. 42. Reel, 1; producer, International; exchange, Universal. Remarks: Sheepshead Bay, bicycle race; Chicago, Ill., school children in fire drill; New York, Col. House home from Europe; New York, children honor Cardinal Mercier; San Francisco, Lieutenant Belvin W. Maynard, Mayor Rolph meets aviators. Indoor sports cartoon.

Among the Japanese. Reel, 1; exchange, Beseler. Remarks: Upper falls of Munebici, street scenes in Kobe, views of Montimachi, along the waterfront, Japanese hairdresser, famous Geisha girl, a tea party, Geisha dances.

New Screen Magazine No. 33. Reel, 1; producer, Universal; exchange, same. Remarks: The proper use of beauty spots; fashions, by S. Zaland; the great football match in England (cartoon); how to read character by the eyebrow, by

(*Continued on page* 42)

Fill In and Give This to Your Nearest Theater Owner

Proprietor.....Theater, City.

I am anxious to have my young people see, and myself should like to witness, an exhibition of the following moving picture feature:

Name of picture.....

Producer.....Exchange.....

If your theater is willing to regularly exhibit films of this class and type, you may count on the regular attendance of members of our institution and their friends.

Signed.....

Date..... Address.....

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Proprietor.....Theater, City.

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If your theater is willing to regularly exhibit films of this class and type, you may count on the regular attendance of members of our institution and their friends.

Signed.....

Date..... Address.....

Instructional Productions of the Month

Contents of NewsWeeklies, Screen Magazines, Industrials and Scenic Reels, Which Have a Regular Release Date, Will Be Reviewed in This Department.

Pictograph Glimpses of New Zealand

In Bray Pictograph B7016, a pictograph cameraman goes to far-away New Zealand. Here, on North Island, he takes a trip up the Wanganui River, seeing new sights. No signs of human habitation are visible as his boat floats swiftly along with the rapid current, avoiding shoals and hidden rocks. Suddenly he comes upon a little sister of Niagara, whose power has never been harnessed to machinery. He takes many pictures of the beautiful Wanganui Falls, with its torrent of turbulent water and dashing spray.

Do you remember that incident of the great war, when 250 American soldiers of the American Engineers used their pick axes and shovels to fight the Germans? Do you recall who their courageous leader was? This Pictograph shows Col. Wm. Barclay Parsons, already well known to fame, for he designed America's first underground railway, the Belmont tunnels; laid out the Cape Cod Canal, and the Hudson Tubes. The cameraman got this thoroughgoing American, born of American parents, educated in American colleges, and a master mind among the engineers of the world, in the garden of his charming country place, near Red Bank, New Jersey.

Have you ever seen a tiny black bear, only four months old? Instead of a ferocious little monster, all claws and jaws, in this Pictograph, you may see a cuddy little furry object, almost as attractive as a lap dog. His antics when picking up a bone, or hunting close to his mother, make an appeal to every lover of animal life. The final scene shows a playful wrestling match, with Mother down, and Baby Bruin on top, the winner of the contest.

Kinograms Has an Interesting Budget

Kinograms featured in a recent issue the impending visit of Mars, the God of War, by having a large staff of camera men on the Mexican border. Uncle Sam's boys are their toes down on the Rio Grande ready to cross and clean up. Views at El Paso, Columbus, Brownsville and other strategic points showing the men armed, together with every variety of equipment to make a quick finish of the disturbing element south of the border, are shown. The other side of the war game is pictured as we see a few thousand coolies, who, having finished their strenuous work in the trenches of France, are put aboard ship at Vancouver on their way to the celestial republic.

Out in India a Kinograms photographer, stationed at Lahore, India, gives us a glimpse of Wash Day at Maharaja's Garage. Instead of six-cylinder cars undergoing the process of clean-up, the native Hindoo automobolies, better known to us as elephants, are being shined up in the stables of the Maharaja of Punjab. Another interesting feature is the R-7, the last word in United States submarine sensations, showing her as she is blown from anchorage in a heavy storm. Secretary of War Baker is shown sailing on a new mission—not to France this time, but to the Canal Zone, where he goes to inspect the big cut and what we are doing there to fortify this important piece of strategic architecture. The official party that accompanies the Secretary is not overlooked.

Other features included are the flash of how the emigrants are flocking back to Europe at the rate of 4,000 a day; the Army and Navy football game with 45,000 excited citizens and citizenesses present; and a society hunt at Rock Creek Park near Washington, where Senator Borah joined in the festivity.

Pictures in Colors Show Batik Gowns

"Gowns Venus Would Envy" is the title of the latest Prizma Natural Color picture which is being released through the Republic Distributing Corporation. The materials used in the manufature of these gowns, such as silks, velvets, etc., are treated by the batik or sarong process. Batik is a Javanese word, meaning dyed cloth, and in Java the art has been practiced by the natives for centuries and is now used in this country for fabrics of unusual design. The process was introduced into America seven years ago, by a Hollander, Peter Myer, who has spent several years of his life in Java, where the work is done chiefly out of doors. The patterns are designed and waxed by the women, the men doing the dyeing. Among the Javanese, certain localities use certain designs and certain colors in the designs, but seldom more than two or three colors. In this respect the modern work of American craftsmen differs from the native original productions, although the general character of many of the designs is similar.

The Javanese use vegetable dyes exxclusively. These dyes are made by the natives themselves. Here common dyes, procurable at any store, are the best to use. The designs are first drawn on the materials and as the various colors required in the pattern are produced by dyeing, they are waxed over to protect them from the various subsequent dyeing until all colors desired in the pattern are procured. Designs can be elaborated and any number of dyeings used, but the method remains the same, always working from the light to the dark in the dyes. Cotton or silk fabrics are principally used because these materials permit the wax to pass through and produce most effective results. When velvet is batiked, the wax must be applied to both sides of the fabric. This may require double sketching of the design, but the added effort will be repaid by the accuracy of the finished article. With leather, the wax is applied the same as to cloth, but the dye is applied to the waxed sides by means of a sponge.

Ford Weekly Tells How Zinc Is Mined

Ford Educational Weekly No. 180, distributed through Goldwyn Film Corporation, tells "The Story of Zinc," where it comes from, how it is secured, and for what it is used, subjects about which most people know very little. But after seeing this number they can no longer plead ignorance on these subjects, for they are explained in detail. The picture tells just how the zinc is mined, starting with the work of the men digging the ore from the earth. Then are shown the processes by which the metal is separated from the ore dirt by machinery, the great smelters where the ore is refined, and the red hot metal reduced to a liquid, poured into molding pans to be put into shape for market.

Holmes Sees King Rama at the Royal Wat

"What is a Wat?" It is something even more strange than its peculiar name. A Wat is a fantastic architectural daydream—a "Wonder Temple" of the Buddhist kingdom of Siam; there are many Wats, but supreme among the 400 sacred enclosures of Bangkok is the Royal Wat immediately adjacent to the modern palace of His Majesty King Rama and Burton Holmes' cameras are the first in history to make films in these venerated precincts. It is also an exclusive viewing of King Rama to which Mr. Holmes treats you and, if you follow him in His Majesty's train, you will see sights such as never before have appeared on any screen in the world until now. Travel-Truth is indeed stranger than fiction; if you want to get an audience with the King of Siam and to go with him into sacred places, venerated shrines, and witness ceremonies and behold scenes hitherto considered too sacred to be exposed to the eyes of non-believers—her is an opportunity, in Famous Players-Lasky's release Number 1242 of the Burton Holmes travel pictures.

Moving Pictures of the Moon

Moving pictures of the moon are shown in the New Screen Magazine No. 44, distributed by the Universal. The pictures were made with the Hooker telescope, the most powerful instrument of its kind in the world, which recently was completed at the Mount Wilson Observatory of the Carnegie Institution of Washington. The 100-inch mirror of this telescope brings the moon and other planets in closer range than ever seen before.

The pictures show the lunar Apennines and the lunar Alps, both ranges including many peaks from 15,000 to 20,000 feet in height. Several of the moon's craters are shown; among them Eratosthenes, Archimedes, and Plato. Archimedes is 50 miles in diameter. The picture also clearly shows the Mare Imbrium, the moon's great dried sea-bed, and many mountain peaks which tower thousands of feet higher than any on earth.

Lieutenant Locklear in His Aerial Feats

Sensational pictures made from an airplane have been released in the Universal Current Events News Reel No. 49. The pictures were made especially for this news reel by the daring Lieutenant Locklear, the aviator known all over the country as the only man who has changed planes in mid-air. At one time the plane carrying the photographer and the plane carrying Locklear were only eighteen feet apart. This close proximity enables the news reel photographer to obtain some excellent shots of Locklear as he was hanging first by his hands, then by his legs, one arm, etc. He also stands up on the upper wing as well as on the tail. The concluding shot is a dive and the landing. This is the first time pictures have been made from one plane landing right behind the other. The news reel contains many other interesting views.

Slides

Questions on Lantern Slide Subjects will be answered by mail if stamped envelope is enclosed in addressing this department.

THE editor of this magazine informs us that several inquiries have been received lately as to where sets of slides with lectures accompanying them could be obtained for use in church work. The statement was a rather surprising one in view of the activities in this particular direction of several of the leading houses which have devoted much time and money during the past year to the combination. Recent catalogues of slide sets illustrating almost every conceivable subject for entertainment or instruction present a variety so great to choose from as to be almost bewildering. And in the greater part of these lists the announcement "With or without lectures" is noted immediately following the classification of most of them. If the slide manufacturers have not been neglecting their advertising there certainly is no reason why anyone in need of slides with lectures on almost any subject should not be able to obtain them.

It is noticeable, in this connection, that many users of the slide who once insisted on writing their own lectures around the set they had procured for some specific purpose, are now eager to get with the set the lecture they were made to illustrate. Indeed, a reverend friend of ours, who has used slides in his Sunday evening work for the last two years, told us not long ago that the lectures he had received with the slides he was then using had been so carefully prepared and were of such value that they saved him a great amount of time in preparatory work and in most cases he followed the line of thought they indicated without material change of it.

It is a great mistake, in delivering a slide lecture, for the speaker to do more than direct the thought of his audience toward the point made by the slide itself when the scene it pictures is flashed on the screen. The slide itself is the important thing. Every word spoken should lead up to the moment when it comes into view, a visual climax to fix permanently in every mind the thought it has been the speaker's effort to convey. To do more than this, to indulge in any rhetorical flights, to dwell in advance upon things that will be made plain by the silver sheet itself is only to take away from the picture its best reason to be there. The lecture, the story, should be nothing more than the explanation, the connecting link between the scenes. If it is made more than this it will fail of its purpose.

There is as great, if not greater, demand for illustrated lectures of the entertainment type than has ever been the case. But he who would have his lectures popular and hold his audience must select his subject with care. Audiences are growing every day more critical and better able to distinguish between the artistic and the crude, the good and the bad. They demand timely subjects and a presentation of them in a way that will arouse interest and stimulate curiosity by the lecturer's talk and then satisfy the one and increase the other by the slides as they are shown. The quip, the jest, the illustrative story must carry the line of thought straight on, without turn or twisting.

There is an opportunity for the development of effective climax in the slide lecture that the moving picture with all its power to grip and hold does not possess. When a slide picture is artistically made to climax the talk that has smoothly led up to its flashing on the screen, it burns itself into the mind so prepared to receive it beyond power to forget. It is a "still" picture. The figures in it do not come and go as changing parts of a constantly shifting scene. The supreme moment is as fixed and unchanging in its intensity as a painting or a piece of sculptured marble. The mind receives it so, and whenever the thought or the argument it clinches comes again to the mind that picture, just as it showed on the screen, will be re-seen in memory and the whole story live again.

There is not the slightest danger that the slide, when properly used, will decline in popularity. The superintendent of public schools in one of the large eastern cities, writing to this department, gives as his opinion that for many purposes in school work, nothing else can take their place.

"I have found," he writes, "in several years' experience with lantern slides, that I can fix the image of certain things in a child's mind better by the use of slides than in any other way. Show him in a book a picture of one of the public buildings in his own town and in an hour it will be so indistinct in his mind that he cannot describe it. But show it to him on the screen and point out its beauties (or lack of them), and the next day he will talk or write intelligently about it. There seems to be a peculiar power in the slide to fix in the mind an unvarying image that can be called up again at will.

"I find also that in nature study the holding of the picture before the class while describing it seems to sink that description into and make it stick in the minds of pupils along with the picture. A boy so observing a maple tree was able the next day to reproduce it quite accurately on his drawing pad, but when asked to observe and reproduce a tree in his father's front yard was unable to do so. Investigation proved that the fluttering of the leaves in the wind, a bird perching on a limb, and other like distractions had proved too much for his powers of concentration. I do not attempt to draw any particular deductions from this, but simply to state the fact and give it as one of my reasons for supporting the constant use of slides in the schools."

Another educator, who is most liberal in the use of every possible means of visual instruction in his schools, speaks in the highest terms of the slide as a method of teaching. Professor A. G. Balcom, of the Newark, New Jersey, public schools, has found it an easy matter to put his hands on what he wants to use and use it when he wants it, by means of the camera, the stereopticon and the slide. Especially in the study of local history and conditions has he found it valuable. It is to be remarked, too, that Professor Balcom, who has described his method of visual instruction in MOVING PICTURE AGE, does know just what he wants and so is able to get it. One of the big problems of the slide men has been to know what the church and school men want. When they find a practical man who can give them even a hint they are ready to follow it up to perfected work. The slide man does not care to carry dead weight in his library any more than any other business man likes to have dead or surplus stock on his hands. He has, however, taken many long chances and in some ways is far ahead of the film people from the instructional point of view.

?—ASK US—?

Am interested in the production of slides and motion postures of nature and would be pleased to have you suggest an up-to-the-minute handbook on motion picture photography. T. W. W.

Answer: "Behind the Motion Picture Screen" is one of the latest books on the subject and covers cinematography from every angle. "Advertising by Motion Picture" has in it information that would prove of use. "How to Make and Operate Motion Pictures" is out of print. The other books may be had of the Bass Camera Co., Chicago.

50 TO 1,000 FOOT FILMS

Can be widely circulated through the Picture Theaters of St. Louis, Southeast and Southwest Missouri, through the well organized service of

The National Film Publicity Corp.

4718-20 DELMAR AVENUE, ST. LOUIS, MO.

Terms on Request

The Leading Motion Picture Film Distributing Agency in Detroit Is

The Detroit Metropolitan Company

23 ELIZABETH STREET, EAST

Efficient Local Service Assured on Short Length Advertising Films

TERMS ON REQUEST

SCENARIO — PRODUCTION — DISTRIBUTION

THE OTHER FELLOW'S IDEA

NOW and then a man who stands high in the advertising fraternity happens on some practical experience with the moving picture screen. As soon as he applies his experience and knowledge to the screen he not only becomes enthusiastic, but his views are both interesting and useful. Mr. Lloyd Young, of Cleveland, Ohio, an advertising man of long and varied experience, and one of the advisers to the industrial film producing unit of Argus Enterprises, Inc., has prepared a booklet that has reached this department. In it, as an advertising man, Mr. Young makes a case for the moving picture industry. Says Mr. Young in part:

* * *

"Do you remember your first impression of an elephant? It was way back in your boyhood days—the circus was coming to town the next day, and your father or older brother was trying to picture for you, with most accurate, detailed description, such predominant and characteristic features as the big long trunk, the ivory tusks, the big ears, the elephant's enormous size and weight, and the slowness and sureness of his walk. Remember how hard you tried to visualize this unusual beast, and how wrong your impression seemed to be after you actually saw the big fellow in the parade next morning? All of father's painstaking word pictures didn't give you as good an impression as you got in half a minute when you actually saw the elephant. And after seeing him, the impression was indelible—you couldn't forget how the elephant looked.

"It is the same with everything. Human nature is much the same in boys and men. Impression and opinions are formed more quickly, accurately and permanently through the sense of sight than by hearing and logical thinking—seeing is knowing and believing. That is the principal reason for the rapid growth and keen interest in a comparatively new publicity medium—industrial motion pictures.

* * *

"Most advertisers appreciate the greater force of using good pictures rather than word-descriptions to appeal to the instincts, emotions, prejudices, sympathies, ambitions and desires of all the people in this great cosmopolitan country of ours. The addition of motion to pictures has opened a new avenue through which to present an advertising message quickly, accurately, economically and in a manner that will 'get over' to all the people, anywhere at any time, regardless of their nationality, language or education.

"Industrial motion pictures have possibilities and advantages not possessed by any other form of advertising. Sixteen thousand individual pictures make up a single reel film which is shown in fifteen minutes. This presents a realistic, almost living record of the people and objects photographed that makes a universal, international appeal, creating an impression that could not be secured through any other publicity medium, even in much longer time and at greater expense.

"The possibilities for adopting motion pictures for publicity, educational and welfare work are unlimited. The possible circulation of industrial motion pictures that have been properly planned and made, is practically unlimited. In the United States alone there are about 14,000 picture theaters with an average daily attendance of 14,000,000 to 15,000,000 persons. It is estimated that at least half the entire population of this country goes to a picture theater once a week. Furthermore, while this represents a possible weekly circulation of more than 50,000,000 people, it should be remembered that the circulation can easily be selected according to territories—even to small localities in the larger cities when desired—eliminating waste circulation.

* * *

"For advertising in foreign countries, motion pictures are surely a great boon. By simply changing titles to conform to the native tongue, the same picture may be used successfully in any country on the globe. Motion pictures can do more than any other one thing to develop the export business of the United States—effectively, quickly, economically. The possibilities for profitable and intensive advertising by means of industrial and educational motion pictures are appreciated by but few business men today, but by virtue of the many advantages which advertising of this kind possesses, it is certain that more and more advertisers are going to give earnest, conscientious thought to this new publicity medium.

"The following are some of the many possibilities for profitable advertising publicity and educational work through the medium of industrial and educational films:

"Exterior and interior views of your factory showing the various departments and location of the plant with respect to the city or particular section.

"Shop equipment in operation.

"The manufacture of parts and assembling finished products.

"Showing the aplication and uses of your products.

"Showing intricate manufacturing operations with close-ups of detailed operations.

"As a permanent record of important events, tests and comparisons made in your factory.

"To show shop production in various departments to outsiders or your own employees.

"Showing safety appliances in the shops, pointing out the need for carefulness to avoid accident.

"To illustrate various welfare work, hospitals, sanitary conditions, housing conditions, community work and similar activities which mean so much in establishing and maintaining the proper morale among employees and employers. Where living trade-mark characters are used, very interesting and profitable films can be made eo show the characters in action, enabling audiences to better visualize the trade character and resulting in their remembering it better in the future.

"In showing the personnel of your organization. Films of this kind are particularly good for large trade conventions. There are many other possible subjects that will make interesting and profitable films. An interesting picture story can be made of practically anything that can be properly photographed.

* * *

"Perhaps the biggest possibility for profitable publicity through the medium of industrial films lies in the ability to take your factory to your prospects. You know how prospective customers are impressed by a trip through your factory. You know too, that such a trip means much in new business and insures better co-operation between yourselves and customers on future business.

"While it is of course impossible for you to take all your prospective customers on a personally conducted trip through your factory, you can accomplish the same results and make the same impression by using an industrial film and taking the factory to them. Motion pictures are being used by many progressive companies to sell their wares to jobbers, dealers and consumers and to better acquaint the professional intermediaries of the merits of their goods.

"They are also unusually suitable for presenting your business story at sales conventions, trade conventions and gatherings. Some advertisers have eliminated the necessity for actual demonstration of their merchandise by using motion pictures, which very often give a better understanding of the use of the product and leave a more lasting impression than an actual demonstration.

"Quite a wide use of films is being made for various entertainments, welfare meetings and similar gatherings and for advancing such important causes as sanitation and the safety first movement. A good motion picture film, showing step by step the assembling, setting up and operation of a large, cumbersome machine, often obviates the necessity for sending men a long distance, at a great expense, to help install new machinery and equipment."

E. J. CLARY.

ADVERTISING SLIDES

THIS well-equipped organization makes *advertising slides* for some of the largest and most influential advertisers in the U. S. We can give you the same high-grade service and perfection of quality in hand-colored *advertising slides.*

Write for details

Manhattan Slide & Film Co. Inc.
34 West 46th St. New York

Ad Slides—Good and Bad

A Department of Criticism, Edited for Reel and Slide Magazine by Jonas Howard

FOR many years the furniture trade in general has displayed a keen appreciation of the value of the screen and especially of the stereopticon slide. Very few of the big Grand Rapids manufacturers fail to include a liberal slide order in their season's advertising appropriation. Some beautiful coloring has been done on these furniture slides and they stand as examples of what an advertising slide can be and what it can do. Display of furniture calls for correct representation in coloring, an experienced and painstaking photographer and a knowledge of furniture. There are so many ways in which furniture, whether in groups or singly, can be pictured that it takes considerable judgment to secure the best results.

The whole question of photographing for the slide is one of importance and in no line of business is more clearly demonstrated than in the furniture business.

There are two methods of procedure in making original negatives for ad slides. One is to take your picture of the central object and work from that point, adding decorations and lettering as fancy suggests on the board; the other is to make your layout (a rough design) first and then photograph your central object to fit the needs of the whole finished slide. Usually the first method is necessary though the best results no doubt can be secured by the second method. One of the most effective slides the writer ever saw was a plain, pale blue background with a circle of darker blue and a mahogany colored phonograph standing out sharply and clearly, with only the trade-mark name and the home of the local dealer to distract from what was an attractive screen picture.

The advantages of working from a prearranged lantern slide layout are many and should not be overlooked by the advertiser who wants the best results.

The more important lantern slide houses nearly always submit a colored "rough" of a slide before going ahead with the job. But it must always be remembered that only an expert can look at a rough of even the most complete kind, and imagine just how it will appear on the screen. Projected light adds to and takes away from the original sketch to a surprising extent. The limitations and possibilities of illumination are dependent not only upon the type of image projected but upon the density of coloring, the strength of the light in the projection machine, the length of the "throw" and the conditions in the auditorium at the time of exhibition. The expert can form a pretty good idea of the average conditions under which the ad slide will be projected and can build up his image accordingly. He can begin by photographing his central image for the particular job in hand and secure the right photographic quality for the color scheme anticipated.

* * *

Competent slide makers today allow for poor conditions that often prevail in projection. They endeavor to make a slide that will give fairly good results under the worst conditions rather than to keep the ideal conditions uppermost in mind. A dense slide screened by weak projection will not only reproduce a weak image but a "flat" image as well. A thin slide with little contrast and few or no heavy colorings, projected by a powerful light, will flare and defeat the very purpose of its existence.

* * *

Returning to the furniture slides, a series of which the writer was permitted to examine recently, it was exceedingly interesting to note how the slide studio had corrected certain defects in coloring which would never have screened to advantage. There was one slide that illustrated a bird's eye maple dressing table and chair. A surface of this, besides not photographing well, does not project well unless it has proper handling on the slide itself. A most effective result was obtained in this case by the use of a dark green panel in connection with the table and chair. Mahogany pieces were displayed against pale blue; dark walnuts were shown to advantage with pale maroon and yellow circles and oblong panels.

* * *

The motion picture theater owners through their national organization are going to regulate the showing of advertising moving pictures, according to announcements made in the trade papers and elsewhere. Nothing is said concerning the ad slide. Probably this is because the ad slide question is one that peculiarly concerns the local merchant and the local theater owner only. What the corset dealer or grocer asks his neighbor, the exihibitor, to do for a consideration, and what the exhibitor feels like doing in the way of showing lantern slides of the advertising kind, can scarcely be controlled by any central agency. With the industrial film it is different; this involves a transaction of greater magnitude and between a big advertiser and a group of theater men. In the merry little war that is now going on, it will be interesting to see where the lantern slide "gets off."

* * *

An eastern book publishing house recently tried some lantern slides as a means of creating a demand for certain holiday books brought out by this company. The experiment was conducted largely to determine whether the retail book store owner can be depended upon to co-operate in this kind of visual advertising. At the time of this writing no reports have been made. But there is no question but what "best sellers" would be made somewhat "better sellers" if some really intelligent lantern slide copy went forth to greet the screen lovers. People of the reading and book buying kind are now patronizing the films as they never have before; this is especially true in New York and in Boston. Most new fiction books offer opportunities for lantern slide appeal in the form of lively and curiosity arousing illustrations. (In one slide recently seen was the portrait of a beautiful authoress!)

The book shop has enough in common with the best picture theater to get full co-operation in the showing of high-class lantern slides.

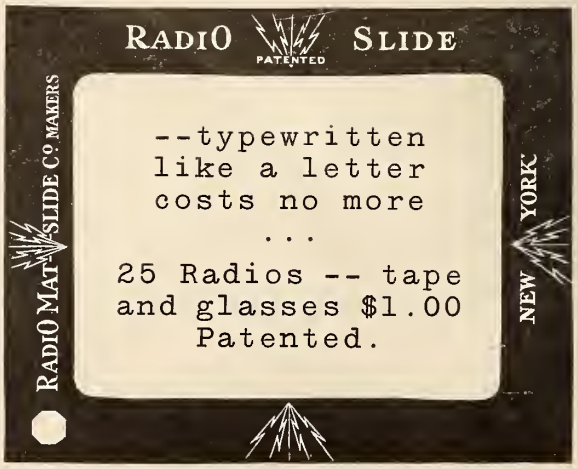
"The World's Youngsters" was the theme of an illustrated lecture at Washington Boulevard Methodist Church, Oak Park, Ill. The lecture was given by Gilbert Loveland of the Board of Sunday Schools, and the slides were a gift from S. Earl Taylor of the Royal Photographic Society of London.

"The Life of Christ" was the lecture, illustrated by the pictures of the French artist, Tissot, at the Howett Street Christian Church, Peoria, Ill. The artist spent many years in Palestine to get local scenes and customs.

A stereopticon lecture on "The Landing of the Pilgrims" was given by the Rev. Stephen Vaughan, pastor of the Highland Park and Jackson Street Congregational Churches, Muskegon, Mich. The lecture is sent out in the interest of the Ter-Centenary program.

The noted explorer, Charles Wellington Furlong, gave an illustrated talk at the University Club, Buffalo, N. Y., on "Argentina and the Patagonia Pampas." Mr. Furlong was the first American to cross the Terra del Fuego.

"Florence and Her Palaces of Art" was the subject of the lecture given by Dr. F. A. Weld in the Moorhead Normal School, Fargo, N. D. The lecture was illustrated with lantern slides collected in Europe, and were painted by Miss Alice M. Enk, the noted Chicago colorist.



The Camel Film Company

950 EDGECOMB PLACE, CHICAGO

Can secure showing of short length moving pictures in high class theaters in Chicago and Vicinity
Figures and terms supplied on request

Producers of the New Graphic Advertising Films and Industrial Pictures

Projection

Any questions pertaining to projection of films and slides on the screen will be answered by this department. Address "Projection," Moving Picture Age, 418 So. Market St., Chicago If an answer by mail is desired, enclose stamped envelope.

The Projector in and Outside the Church

By Rev. Roy L. Smith

(Pastor Simpson Methodist Episcopal Church, Minneapolis, Minn.)

(The address published here was made before a convention of salesmen of The DeVry Corporation at their first annual meeting in Chicago some time ago. At the time Mr. Smith was about to leave for his present field of work, at the close of several successful years as pastor of St. Paul Methodist Episcopal church, Ashland boulevard and Harrison street, Chicago. His experience with moving pictures in church and community work makes his opinions valuable and the frank talk he gave to the salesmen contains hints that we feel certain will be of value to users of the projector in religious work.—Editor.)

WE have been using a De Vry for about a year, on an average of three evenings a week, showing everything in the way of film, feature films, Fords, and almost all subjects, and we have yet to have our first trouble. I investigated the projection proposition quite a little before we bought it. You know the situation here in Chicago in the matter of audiences. We tried to get the people interested in some way. Finally I went to the building commission here in the city and made some inquiries about what kind of machines we could use, and I found that it was practically impossible to get any kind of a machine in our church that would strictly comply with the laws. Even the use of an ordinary coaloil lamp was prohibited by law.

This is the thing we have done: We have a large group of children we feel we ought to be doing something for in the way of pictures or entertainment. Then we have a large group of young people in boarding and rooming houses and I have found that the most lonesome individual on the face of the earth is the young fellow or the young woman who has to put in some time in the average rooming house. We have in our neighborhood thirty thousand young people in two square miles. Lonesomeness and homesickness are the two prevailing diseases. We have organized a Friendly Friday Night meeting, which we have every Friday night.

I wouldn't announce the program except under certain conditions, but it was always something good. Sometimes we had "Huck and Tom," and "His Majesty Bunker Bean" and other five-reel features followed throughout the winter. We followed up the motion picture entertainment with a period of games. There are about a thousand nurses in the neighborhood who had to be on duty at half-past nine o'clock. They could get the pictures and go back and the rest would stay for games till eleven or eleven-thirty. We found the thing was particularly effective. We also used what we call our special feature on Monday night. That was a children's affair almost entirely. We gave a blue ticket to our children in the Saturday industrial school. That ticket with one cent would admit them to the Monday night entertainment, or, if they came to Sunday school they got a yellow ticket and the two tickets would admit them. The idea was to put a premium on the attendance at these children's affairs. The result was that our Sunday school attendance jumped about 20 per cent and our industrial school, instead of a variable, maintained pretty nearly a regular attendance.

We used it in still another, a Sunday afternoon function, and I imagine you wouldn't find this used in many places, but I think it is of some interest, and it can be suggested for a special use. I have never used motion pictures in connection with the Sunday night service. We had a good Sunday evening audience and I have never had to solve the problem of pictures at the Sunday evening service. I can't talk with slides. I would rather have a clear stage. I am rather jealous of that thing, I want it for myself, I guess. But I have used them in this Sunday afternoon affair to good advantage. We maintain open house. Young people come in at two or three in the afternoon. There is a piano, Victrola, typewriter, magazines in the parlor. They can make themselves at home.

A bunch of them will sing at the piano for two hours, having a good time. There are some chafing dishes if they want to make things. This is the nearest to a home parlor of anything they can find. About four o'clock sometimes we used pictures, lectures, musicals, etc. Sometimes we combined the two. I got the Lincoln pictures, with which you are all familiar. We used those for ten weeks. The youngsters were tremendously interested in them. After that we would have a lecture or musical, then followed that with a luncheon, served for fifteen cents, and I have known many of those young people to come in at two o'clock in the afternoon, stay to the picture show, musical, luncheon, young people's meeting, Sunday evening service, every Sunday afternoon, staying on till ten o'clock at night. I feel that is going a long way toward solving the problem of lonesomeness in a down-town city boarding house section.

We have used the motion picture then in these three functions, but in still another direction it has been a big help. For instance, there is going to be a home affair, a social affair at a home or at a mission. There are so many films available for that work and we have all our church equipment that can be taken right into the home for a Wednesday afternoon affair, or anything of the kind. A Sunday school class can take it out, and I suppose at least twenty different boys and some girls have operated our machine during the year we have had it. We have a dozen operators over there, all of whom we have licensed to run the machine.

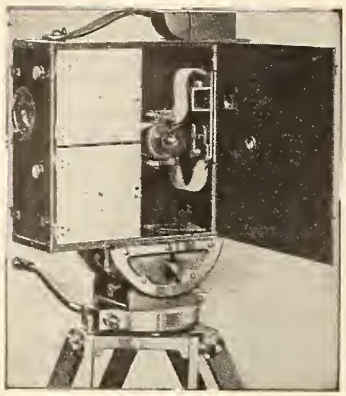
Another thing we found of considerable value is the fact that we have three different auditoriums besides three class rooms in which the machine can be used. We have used our machine in all of the six rooms. We have had special boys' functions, pictures showing boy scout films, and we have found it has been exceedingly valuable to us not only in getting boys, but in holding their interest in the educational program that we were trying to put across among the boys. I don't believe very largely in the use of the machine just to get folk. But I do believe in it as an educational asset. I believe in it as a means of putting across the thing that we have to say to the boys after we get them into our house.

In this connection let me say a word on the use of pictures as a means of recreation. I can't imagine anything more lonesome than what I saw in Kenmore, Kansas, a town of two thousand. I was going past a little drug store and there were about fifteen young people loafing around in that store. A young fellow and a girl came out and she said, "Well, where in the world shall we go, and what in the world can we do?" Now, I think that is typical of literally thousands of towns—What in the world can we do and where in the world can we go? That was in a town of two thousand and the motion picture answers the question.

These are some of the ways in which we have used the machine. I wanted to say there is a letter of mine published in your catalogue, and I am getting to be famous on account of that letter. I have been getting letters from people everywhere, California, Iowa, Illinois, Oklahoma, and all over the United States. The questions that ministers raise are, Do you make your own selection of films? and, How do you determine which films to show? And other questions. For my features I have been using from the Paramount their Success series. They are reprints mostly. They checked off for me probably thirty-five or forty pictures in the series they thought I could use to good advantage, and I have never gone wrong on a single one.

MINUSA
GOLD FIBRE SCREENS
MINUSA MAZ-DA-LITE SCREENS
A special creation for Churches, Schools, Lodges, etc., made in sizes to suit your requirements.
Distributors from Coast to Coast
Samples and information upon request
MINUSA CINÉ SCREEN CO.
WORLD'S LARGEST PRODUCERS OF MOVING PICTURE SCREENS.
Bomont and Morgan — St. Louis, Mo.

BASS MOTION PICTURE CAMERA BARGAINS



"Bass Service and Value Will Win Your Confidence"

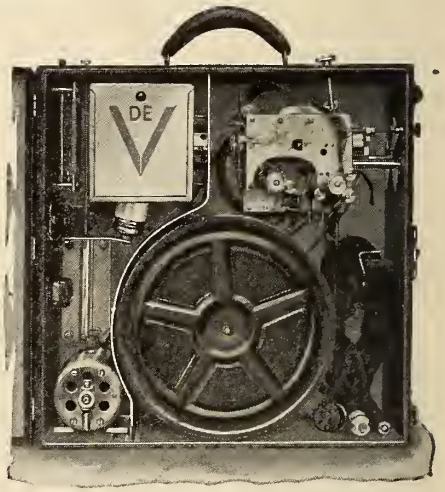
The Latest Universal, fitted with Automatic Internal Shutter Dissolve, mounted on the sturdy, non-vibrating Universal Tilt and Pan Top Tripod, is an outfit worthy of the highest honors and Bass not only offers immediate delivery and unexcelled service but will save you real money.

200 ft. Model with Dissolve - List $515.00 Our Price **$467.00**
200 ft. Model without Dissolve List $430.00 Our Price **$367.00**
Universal Tripod - - - - List $120.00 Our Price **$108.00**

Old Cameras taken in trade. Send description for Appraisal

THE DE VRY PORTABLE PROJECTOR

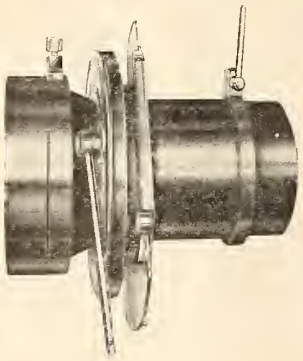
is designed for real portability, efficiency and service. It projects any size picture up to twelve feet at any distance up to eighty feet. Always ready for action and can be used from any ordinary light socket. It is as large as an ordinary suit case. Bass will furnish you with one without delay plus a cash saving. Send your order or write for information at once.



Model C-90 ready for action.....$200.00
Model C-2 Slightly used, guaranteed.....$115.00

200 ft. Capacity De Franne Motion Picture Camera, light, compact and efficient. Weight only 10½ lbs. Fitted with aluminum screw top magazines. Equipped with B. & L. Tessar F: 3.5 in. Focusing Mount.
Bass Special..... **$110.00**

400 ft. Capacity U. S. Cinematograph Studio and Field Model, complete with all adjustments, outside reflecting focussing device. 50 M.M. Tessar F:3.5 lens, complete with 2 magazines.
Price..... **$187.50**



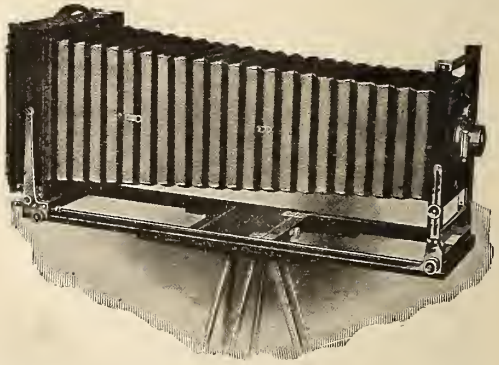
GOERZ ROUND CLOSING DISSOLVING AND VIGNETTING DEVICE

Mounted on extension tube with sliding base and mask box attachments. This complete device as shown is used on all standard Cinematograph Cameras on the market. This entire equipment has proven itself to be absolutely efficient and is now popular among camera men throughout the world. These Devices are standardized.
Price, complete as shown..... **$67.00**

LANTERN SLIDE MAKERS ATTENTION!

4x5 Korona View Camera, double extension, 19 inch bellows, 4x4 lens board. Special price, camera, plate holder and case, $23.60.

Or fitted with Bass Planastigmat F:6.3 Anastigmat in Ilex Universal shutter..... **$45.10**
Extra 4x5 holders..... $ .90
Tripod..... 2.95
Kits for 3¼x4 plates, each..... .18



The latest book on Making and Taking Motion Pictures, also Projectors "Behind the Motion Picture Screen."
Price postpaid..... **$3.65**

WRITE FOR INFORMATION OR

Send for the most helpful catalogue for all interested in Motion Pictures, Cameras or Portable Projectors, full of useful information and listing bargains in new and slightly used apparatus. Free on request.

BASS CAMERA COMPANY

109 N. Dearborn St. **Dept. 121** **CHICAGO**

Trade Announcements

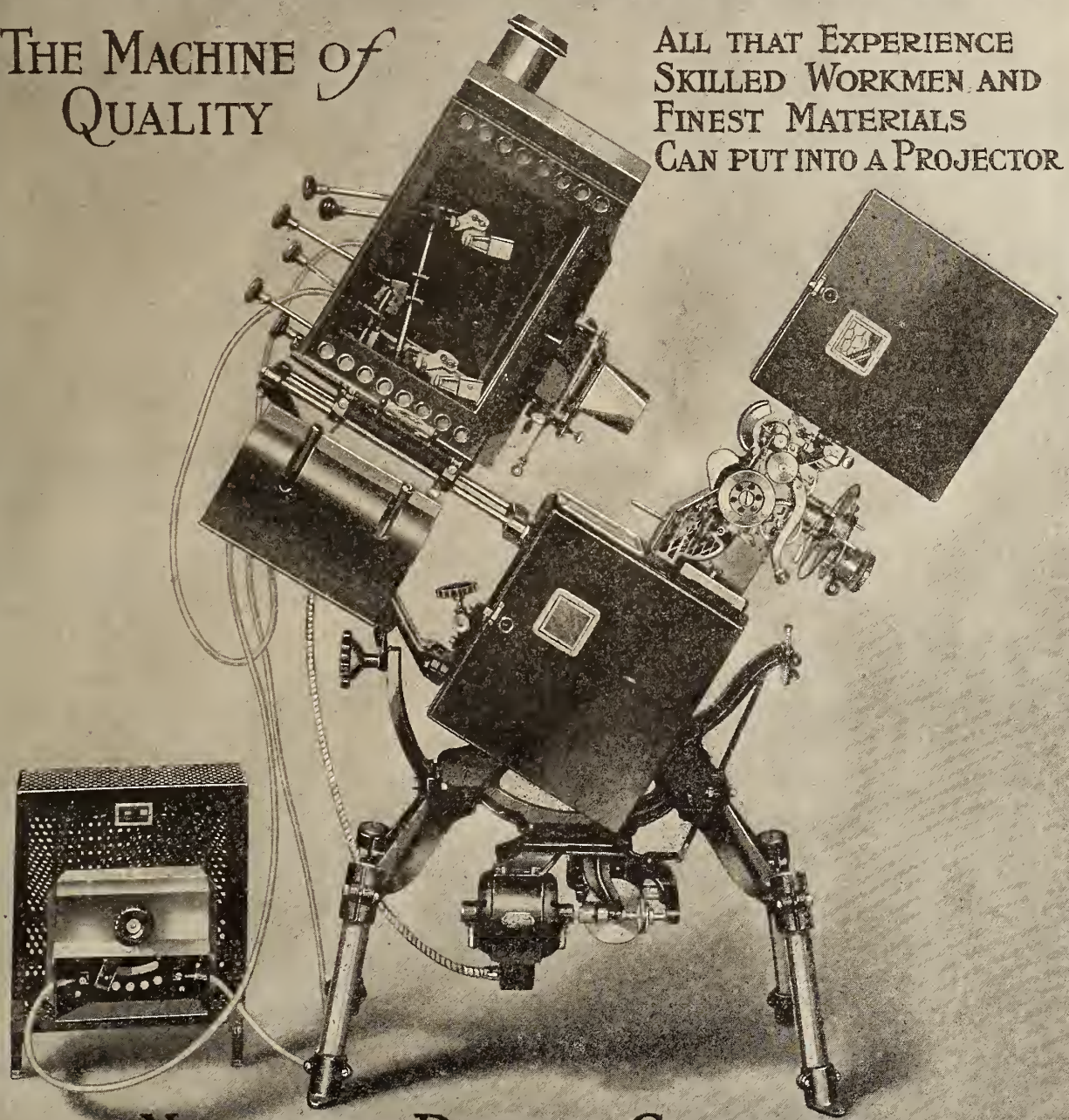
Offerings of the Motion Picture Producers, Exchanges, Projector, Stereopticon and Equipment Makers, Lantern Slide Manufacturers and Supply Houses.

Vol III JANUARY, 1920 No. 1

POWER'S CAMERAGRAPH

THE MACHINE of QUALITY

ALL THAT EXPERIENCE SKILLED WORKMEN AND FINEST MATERIALS CAN PUT INTO A PROJECTOR



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Standard Slide Corporation

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211 West 48th St., NEW YORK

Here and There

The third annual meeting of the Madison County Farm Bureau Association was held in Oneida, N. Y., and was attended by over 800 members. All the old officers were re-elected. The meeting opened in the Elco theater with moving pictures prepared under the direction of the association and were along educational lines.

* * *

A new series of single-reel features is being produced by Nathan H. Friend of the educational department of the Famous Players-Lasky Corporation. They are intended to exploit America to the Americans bringing out to citizens the fact that the America of today is far richer in promise for the man who thinks and works than the America that produced Lincoln, Washington and other men whose careers are sources of inspiration.

* * *

Manufacturing enterprises of Springfield, Ohio, are to be included in a permanent motion picture history of "Industrial Ohio" now being made by the Tisdale Film Co. It will be of educational value in informing the residents of the state of the vast manufacturing plants and to exhibit throughout the United States and Canada the products of those institutions.

* * *

One of the most impressive arguments for interest in the Good Roads movement was presented at the Lyceum theater, Findlay, Ohio, as shown in the one-reel picture "The Open Road to America."

* * *

Motion pictures of a large demonstration explosion and a few small hand-made explosions featured the lecture at the Hotel Rome, Omaha, Neb. Dr. H. H. Brown, chief of the bureau of chemistry, Washington, D. C., lectured on "Prevention of Grain Dust Explosions." Losses from the grain dust explosions throughout the country were reduced to a minimum during the war because of the careful policing of elevators.

* * *

The annual convention of the Montana State Dairymen was held in Missoula, Mont., at the State College. Moving picture films were shown to illustrate the leading topics of the dairy industry.

* * *

Moving pictures were taken at the Searcy, Arkansas, high school and grade school students in their uniforms of overalls, cotton dresses, and low-heeled shoes. The pictures were taken for a nation-wide thrift campaign.

* * *

Moving picture shows are to be given by the St. Lawrence Congregational church, Portland, Me. A modern equipment has been installed consisting of a fire-proof booth and big machine and the motion pictures are to be given twice a week.

* * *

As an added attraction for the evening church services, motion pictures will be exhibited every Sunday evening at the Federated Congregational-Presbyterian church at Reno, Nev.

* * *

A regular Sunday night feature of the Union church in Griswold, Iowa, is a showing of motion picture films of scenes in the holy land and other parts of the world.

* * *

The annual convention of the Manitoba Sunday School Association was held in the First Baptist church, Winnipeg, Man. Mr. Geo. H. Stewart, president of the association, stated there were two important subjects which must receive more attention from the church—the better supervision of motion pictures and the temperance question.

* * *

"The First Power Flight in History" was the subject of an illustrated address by E. W. Roberts of Cincinnati, Ohio, at the Aviation Club of Chicago in the City Hall Square building.

* * *

"Philippines and the Colonial Policy" was the illustrated stereopticon lecture given at Harris Hall, Evanston, Ill., by Arthur Stanley Riggs. Mr. Riggs has lived on the islands for a number of years.

* * *

A meeting was held in the First Presbyterian Church, Schenectady, N. Y., to plan to provide enlightment, interest and enjoyment for the people through lectures, speeches, moving pictures and music.

A GOOD INVESTMENT

Pocket Reference Book
FOR
Managers and Projectionists
By JAMES R. CAMERON
Author of Motion Picture Optics, etc.

A Book That Fits the Vest Pocket

Contains a number of electrical, mechanical and optical tables, diagrams and data together with a directory of film producers and exchanges, motion picture machine manufacturers and distributers, theatre and motion picture supply houses and a lot of general information regarding the showing of motion pictures, the handling and care of the motion picture projector and accessories.

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THEATRE SUPPLY COMPANY, 125 WEST 45th STREET NEW YORK CITY

Start Non-Theater Service

By W. F. Eberhardt

(*Famous Players-Lasky Corporation*)

Announcement has been made by Famous Players-Lasky Corporation of the formation of a Non-Theatrical Department to care exclusively for the needs of exhibitors outside of the theatrical field. Through the work of this department films will be offered to the non-theatrical field which represent standard photoplays but which at the same time, have been edited to adapt them specially to the work of the church, school or civic or commercial organization.

The output will be regulated by studious care for the needs of religious and educational organizations and for the first time in the history of motion pictures, a separate department will be operating to give its attention to the needs of the pulpit and the classroom in motion pictures. In addition the list of releases offered by this department will include fiction subjects which can be shown in connection with religious and educational work, featuring such stars as Marguerite Clark, Mary Pickford, Marie Doro, William S. Hart, Dustin and William Farnum, and George Beban.

The new department will be under the general management of David K. Niles, who is widely known in the educational field. For three years he was motion picture director of the Milwaukee schools, and during the war had charge of the motion picture section of the Department of Labor. He was also chairman of the joint conference of motion picture activities of the United States government and Allied countries. A nation-wide chain of twenty-eight exchanges, entirely independent of the regular theatrical exchanges, will supply service in the distribution of films to the non-theatrical exhibitor.

In addition to photoplays, non-fiction subjects will be released by the Non-Theatrical Department. Educational films will be issued that will be pedagogical in a strict interpretation of the work. Religious subjects are included and will be defined to extend beyond the distribution of pictures portraying Biblical scenes. Nature pictures, industrial films or pictures of character analysis by which a text can be illustrated or a moral lesson taught will be available to clergymen and churches.

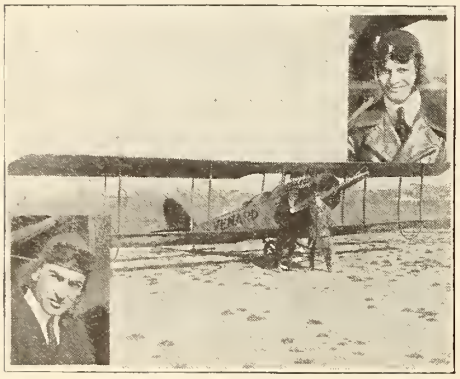
The New Home of the Victor Animatograph Company

A fireproof building covering sixty thousand feet of floor space. It is here the various Victor Projectors are manufactured. The Victor plant is but one of many modern factories responsible for the rapid development of the city of Davenport, Ia.

Adding a Point to the Filming of Industrial Pictures

When the Venard Photographic Company of Peoria, Ill., advertised their industrial motion picture and commercial work, they used the phrase, "We photograph anything, anywhere, any time," but found a point missing. They were not able to give a customer a photograph from the air. So to fulfill their advertising promise they purchased a Curtis aeroplane. The machine is a JN4 type, with an 0x5 Curtis 90-hp. motor.

To be able to handle the moving and still photography to the best advantage, the plane is equipped with a special patent-



ed tilting and panoramic device for handling the moving camera, while for still work a regulation army camera is used.

The illustration shows C. L. Venard, president of the company, with J. W. Beck, the pilot, who won his name in the flying game as a tester in the U. S. Army.

What the Coming Year Holds for Moving Pictures

Mr. W. L. Sherrill, president of Frohman Amusement Corporation, prophesies in The Moving Picture World of good things to come to the industry in 1920.

"It does not take a seer," he says, "to predict with any accuracy what the year 1920 holds for the motion picture industry. If coming events cast their shadows before them the rapid and startling developments during the year 1919 predict that for the succeeding year still greater innovations and more radical and elevating changes will be inaugurated.

"I predict that public demand will force the screening of productions dealing with youth, its achievements, its trials and its tribulations. Productions will have a combination of story embellished with scenic artistry, the sex drama will all but disappear, the five-reel comedy will no longer be known, but that form of photoplay will be a feature attraction in never more than two reels. The short length comedy and western drama has come once again into its own, and the appellation of "filler-in" to anything less than five reels will no longer be employed.

"The independent producer must of necessity be consistent, in that regular releases must be made instead of a picture now and then. The state right exchange of meager financial support or harum-scarum methods of doing business will be absolutely wiped out, and those conducting their organizations on sound business principles will expand and enlarge to the proportion of the larger or program exchanges."

Quick Work in Replacement of Missing Film

When a print of Anita Stewart's "Mary Regan" was returned to the Cleveland First National Exchange, it was found that 400 feet of one reel were missing. "Mary Regan" was booked in a Cleveland suburban theater at 11 a. m. the next day, and that was the onlv print the Cleveland office had available.

The Cleveland exchange long-distanced to the Rothacker Film Manufacturing Company's Chicago plant, where the "Mary Regan" negative is kept. The night watchman received the message at 8:30 in the evening. By 11 o'clock a special messenger was aboard a train for Cleveland, carrying the 400 feet of celluloid.

New Slide and Lecture Catalogue for Users

Moore, Hubbell & Co., Chicago, have recently issued a catalogue listing a large selection of religious, ethical and instructional slides, most of the sets accompanied by lectures. Included among them are Travelogues covering America and the European, African and Asiatic continents; sets and lectures on subjects in History and Science; Literature; Sociology; Temperance; Palestine and the Holy Land; the Bible and Bible biographies; Great Reformers; and at the end a long list of hymns, illustrated, illuminated or with just the plain words and music. The catalogue will be of undoubted service to stereopticon users.

Shoot with the Best!

DO you know that a poor projector kills a good film? It certainly does! A poor projector is therefore a most costly purchase. Better examine the De Vry before you acquire an inferior article.

Every De Vry Portable Cinema Projector has built into it that *quality* which comes out in all the good films it projects. It has also a *mechanical superiority* which endures. In fact—the De Vry is made with the accuracy of a fine watch. It's the best instrument we know how to make.

The De Vry is housed in a handsome, leather-covered box. The box looks like a suitcase. Weighs 20 pounds. You carry it anywhere. Has its own motor. An amateur can run it at once—it's so simple. Attach the plug to any lamp socket, press a button, and a picture up to 12 feet square is projected and up to 80 feet distant.

You will like the De Vry! It is a real wonder. It does what we say. All we ask is—the opportunity to *show you!* We are represented in 60 cities. Let us give you a free demonstration—in your home—or your office. It's no trouble at all. It's our business. There will be no obligation. (Descriptive Booklet is on the press). So—wherever you live—we hope you will fill out at once and mail the coupon below. Do it—*before you turn over this page!*

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1248 Marianna Street, Chicago
New York Office - - 141 West 42d Street

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*The Swanson & Nolan Theatre Equipment Co.
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Service Film & Supply Co.
393 Oak St.

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San Francisco, Cal.
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You can now avail yourself of the tremendous facilities of The American Film Company, Inc.—can have *your* negative developed and printed by the same experts that develop and print the entertainment films released by The American Film Co. Prices are reasonable. Positive prints returned quickly. Highest quality developing, printing, tinting, toning, and sub-titling guaranteed.

Write for further information.

AMERICAN FILM COMPANY, Inc.
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CARTOONIST WANTED
Well-established producer of animated advertising and industrial pictures is looking for a trained and capable artist to handle cartoons and other art work. Man with ideas and pep wanted. Good proposition to the right party. Send full particulars regarding experience, etc.
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111 Fifth Avenue, New York, N. Y.

Rothacker Plans Expansion of Industrial Production

By A. Lyman

Entering upon its tenth year, the Rothacker Film Manufacturing Company of Chicago, has big plans for 1920 in the way of industrial pictures.

In January construction will be started on a studio-laboratory in Los Angeles similar to the Chicago plant. Later other plants will be erected in New York and Chicago.

Early in the year a new feature will make its appearance in the theaters—"The Rothacker Industrial-log" which will contain selected industrial scenes having a strong educational value, made to bring out the romance of American industry.

Watterson R. Rothacker, president of the company, was a pioneer in the industrial branch of motion pictures nine years ago. At that time an optimism champion would not have hoped for so great a development of industrial pictures. But business men today recognize the screen as one of industry's most valuable aids.

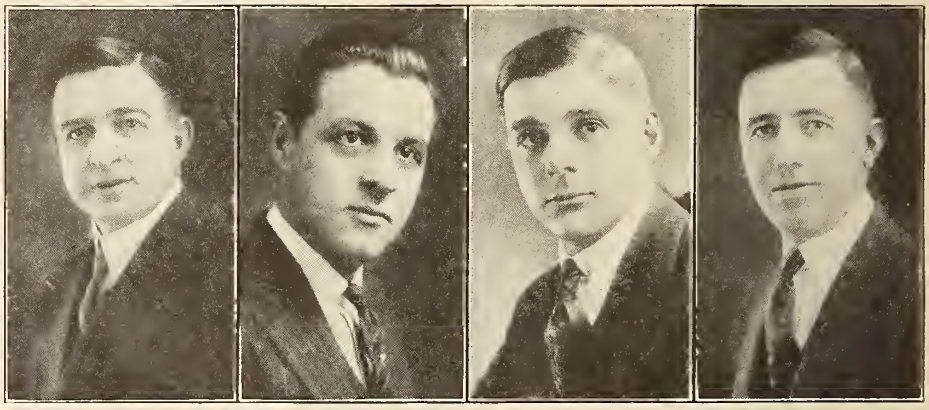
The development of industrial pictures has been so great that, in order for the Rothacker concern to handle the business that would enable it to maintain its place among the leaders in the moving picture field, it was necessary to build up the organization.

Douglas D. Rothacker, President Rothacker's brother, was assistant sales manager for the western division American Banknote Co., when he went to the Travelers Company two years ago, as assistant Illinois state manager. While with Travelers his actual sales produced more new business than anyone on the non-commission salary list. From now on he will direct his selling energy toward prospective film clients. Rothacker salesmen are now systematically covering all parts of the country. In 1920 sales offices will be maintained in Buffalo, New York, Boston, Los Angeles and St. Louis in addition to Chicago.

The next addition to the Rothacker organization was S. J. Stoughton, who will specialize on film circulation. Stoughton spent nine years in the advertising and sales department of the H. J. Heinz concern. From Heinz he went to the Famous Players Film Co. When the Paramount Pictures Corporation was formed he was transferred and later became Paramount district sales manager for the middle West. Just before joining the Rothacker organization he was identified with the operation of a large string of picture theaters. His past experience has given him the viewpoint of the national advertiser and his requirements of motion pictures. Second, he has the viewpoint of the distributor of film. And last, but not least, he has the viewpoint of the exhibitor.

Rothacker's third lieutenant is Edward O. Blackburn, who is now studio manager. Mr. Blackburn came to the Billboard as Chicago critic shortly before Watterson R. Rothacker resigned as Chicago Billboard manager. Mr. Blackburn quit exploiting war pictures to join the Rothacker organization as salesman in 1916. Later he became a Rothacker director. He will coordinate the work of directors and will supervise writing, cutting of films, editing of films and laboratory work. Better results, in quicker time and at a lower cost is expected from this co-ordination of the various departments.

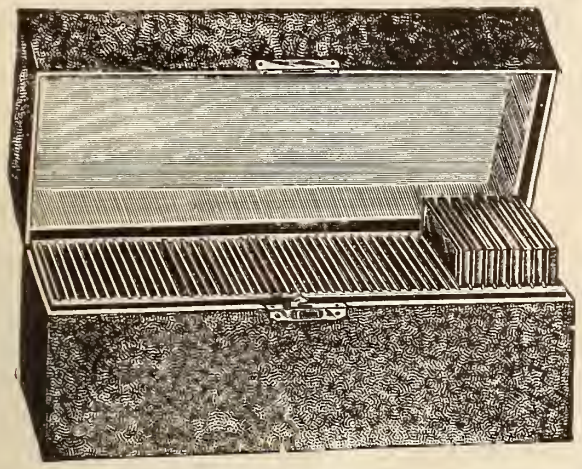
President Rothacker is laying his plans to be absent from the Chicago home office for six months early in 1920. This will be to get construction started on the new laboratory-studio in Los Angeles, for which a site was purchased several months ago. When the workmen get down to business on this job, he will jump to New York to start another laboratory-studio there. Nor will he stop with New York; London will be the next place where he'll put up a plant.



Left, Center—Watterson D. Rothacker, President. Right, Center—Douglas D. Rothacker, Sales Manager. Left—S. J. Stoughton, Film Corporation. Right—Edwin O. Blackburn, Studio Manager.

American Will Do Commercial Film Printing

Free-lance cameramen, commercial institutions in need of additional prints of old motion picture negative, and amateurs owning a motion picture camera will find interest in the announcement made in this issue of Moving Picture Age to the effect that American Film Company, Inc., is now prepared to handle commercial developing and printing for anyone seeking that sort of work. The commercial negative sent to American Film Company for developing and printing will be handled by the same experts who develop and print the films bearing the "Flying A" trade-mark. The industry knows that American prints are celebrated for their quality. American's prices for developing and printing are reported to be reasonable and the speed with which this work is handled should prove of assistance to the customer who is up against a "time limit."



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PROJECT-A-LITE

Mazda Projection Easily Adapted to Your Movie Machine

We have had many years of experience in the electrical field and in presenting the PROJECT-A-LITE to the Motion Picture Industry, are able to put the result of that experience into the product. Our alternating current regulating transformer reduces line current to 30 volts and regulates it at 30 amperes, to suit the capacity of the Mazda Motion Picture Lamp.

The Reflector, properly placed behind the lamp, insures a clear bright field on the screen, with a maximum of light. It can be adjusted to any position necessary to give positive and accurate reflection; all adjustments are easily made, at any time necessary.

The entire operation of connecting or disconnecting the Project-A-Lite need not consume over two minutes' time and any operator can install it. This regulating transformer is built standard for 60 cycles A. C. with ranges of voltage from 105 to 130 volts, to suit local operating conditions.

A few of the many advantages of using the incandescent lamp for Motion Picture Projection:

No intense heat; no current wasted in resistance; no current used in converters or rectifiers; no condenser breakage; no flicker on the screen; no fumes; no smoke; no dust, and you get uniform illumination on the screen, together with a saving of from 60% to 75% in the amount of current consumed.

We are sole manufacturers of the PROJECT-A-LITE.

Write us for the address of our nearest Dealer or Jobber. Address,

RUTLEDGE & CO.

35 So. Dearborn St., CHICAGO, ILL.

Radio Mat Slide System Aids in Announcement

For many years the operator has had to make announcement slides with either of these two methods; writing on glass with a special kind of ink or covering the glass with an opaque substance, and then scratching in with a sharp pointed instrument the matter to be used in anouncement, and as very few of the operators were what might be called pen and ink artists the result was that the slides looked like a cross between a Chinese puzzle and the signature of a Philadelphia lawyer. There was nothing neat or attractive about either way, so it devolved upon the ingenuity of a woman to find some method whereby announcement slides could be made neat, catchy and attractive, which was accomplished by a young woman who had for a number of years been engaged in the business of making photographic slides for medical advertising, scientific and other purposes. The first plan evolved was to photograph the announcement, which had been first lettered on cardboard and making a lantern slide of it, which was found to be too costly, as the slide could not be used over again.

Then by a happy chance this young woman hit upon the idea of making the announcements upon a piece of gelatine and inserting the gelatine under the heat from the arc as well as protecting it from becoming smudged by the hands of the operator. The result of the Radio Mat Slide, which consists of a transparent sheet of gelatine placed between a sheet of carbon paper such as used on the typewriter for making copies, this was then placed in a double mat, that is, a mat with the front cut out, or in other words, a mat pasted to a sheet of paper the same thickness, which kept the carbon and gelatine in position and acted as a guide for the one making the slide so that it is possible for them to center the wording and make up an announcement slide that would hold the attention of the observer until it had accomplished its purpose. The cost of these slides is so small that it is always possible for the exhibitor to make at a moment's notice any announcement he may care to.

These slides are handled by the principal supplies houses throughout the country and for the institution that wants to get out of the rut and free its screen from "sloppiness" and keep it attractive to the eye will do well to investigate into the merits of the Radio Mat Slide.

Ready to Test the Films

A large number of prominent educators in the middle West have expressed themselves as ready to accept and thoroughly test out carefully made motion picture "texts," or pedagogical films, according to Arthur E. Curtis, former high school instructor, who has specialized in educational films for the past three years. Upon his return from France recently Mr. Curtis, who was also formerly connected with the U. S. Division of Films, made a connection with the Atlas Educational Film Company of Chicago.

The Bureau of Commercial Economics, at the request of the minister of public instruction of Costa Rica, is sending a weekly release to that country, to be shown first to government officials and then in the principal educational institutions of the country.

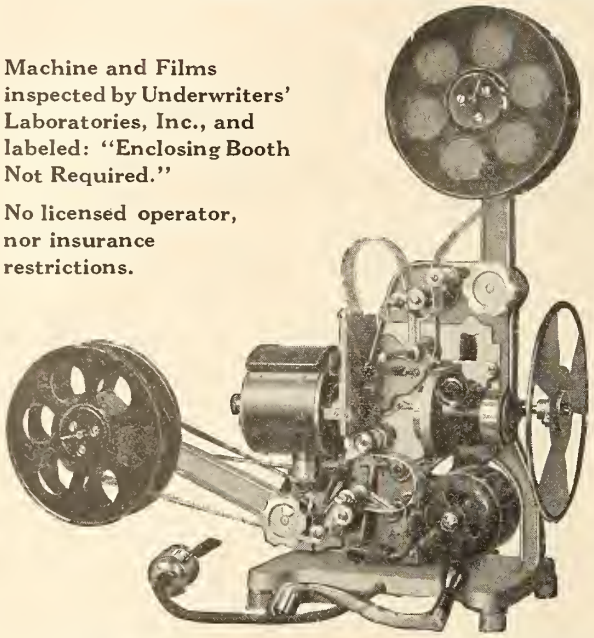
What the Plymouth Congregational Church

(Rev. Newell Dwight Hillis)

Thinks of the New Premier Pathescope Flickerless, "Safety Standard" Motion Picture Projector

Machine and Films inspected by Underwriters' Laboratories, Inc., and labeled: "Enclosing Booth Not Required."

No licensed operator, nor insurance restrictions.



Plymouth Bible School
ORANGE STREET

Brooklyn, N. Y., Sept 25"1919.

The Patheecope Co.,
Of America,Inc.
35 West 42" St.,Manhattan.

Gentlemen;
It is now 3 months since we installed your Pathescope Moving Picture machine in our Sunday School and the results have been most gratifying.
We have been successful in keeping our School open all Summer with a good attendance and now in addition to our regular Sunday eession we are using the machine to give a "Show" in the middle of the week,inviting the children of the Community to join us and teaching religion and patriotism through the medium of the ear and eye.
These meetings are highly eucceseful, thanks to your machine and we hope before long all the Sunday Schoole of the Country will have a Pathescope as part of their regular equipment.
We heartily recommend your machine to all interested in Educational and Religious work.
Plymouth Sunday School,
A. E. McMulkin Sup't.

THE NEW PREMIER PATHÉSCOPE
Greater illumination guaranteed than obtainable with any other Portable Projector and surpassed only by the arc.

THE PATHÉSCOPE CO. OF CHICAGO
Phone Randolph 7867 — 17 N. Wabash Ave., CHICAGO, ILL.
Agencies and Service Stations in Principal Cities.

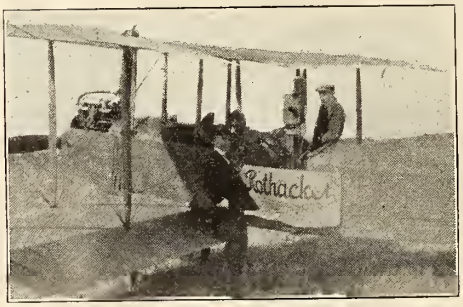
Aerial Department Installed by Rothacker Film Co.

Watterson R. Rothacker, president of the Rothacker Film Company, wanted to be in position to make any kind of picture—an educational, industrial or advertising film—on a moment's notice. He couldn't do this without a permanent aerial department, which has been installed and will operate from the Rothacker Chicago laboratories. The department was established largely to meet the increasingly exacting demands of clients who wish industrial pictures made. Pictures taken from the ground cannot tell the whole truth about a large industrial plant or give an adequate idea of its size and the grouping of its buildings.

Advertisers nowadays are selling the organization behind the product as well as the product itself. Abroad, where an American firm's reputation is not yet established, prospective buyers are being impressed by motion pictures showing the bigness and stability of a firm as well as the quality of material and workmanship put into its products.

Frequently the industrial plants of Rothacker clients are situated in small towns or at the edge of a city, where there is no tall building nearby from which a panoramic birdseye view of the client's plant can be made. Such was the case at the Oliver Typewriter Company plant at Woodstock, Ill. It required an airplane to get a film that would do justice to the Woodstock plant, scattered as it is over many acres.

The aerial department was needed for scenes of the picture Rothacker is making for Libby, McNeill & Libby at the company's Blue Island plant. The completed Libby picture will be a comprehensive compact visualization of the Blue Island plant—the whole plant as seen from the sky, intimate visits inside the different buildings, production of Libby products in various stages and the Libby plan of shop methods and executive management.



W. B. Klingensmith, cameraman of the Rothacker aerial department, stands behind the machine in the picture. Lieutenant Ralph C. Diggins, the pilot, is in the front seat and George S. Anderson, director, standing on the ground.

A Western Educational Film Service

Phil J. Brady, in charge of the projector department of the John W. Grahan Co., writes that he has organized a special film service in his own name to supply the churches, schools and community centers of the Northwest with carefully selected feature, scenic and travel films as well as the regular educational and entertainment ones, and that on request he will furnish programs.

Projector Booths

Quite a complete study of booths for motion picture machines has been made by the Sharlow Bros. Company, with a view to having available some sort of enclosure for every need.

The sheet metal booth combines efficiency, safety and convenience. They are made of sheet metal securely riveted to an angle iron frame and can be furnished in different sizes to conform to space that may be conveniently utilized in theaters. Each booth may be taken down or put up in a few minutes' time, since the floor and roof are made in panel sections. These panels are bolted together with thumb screws and wing nuts and are so well fitted they do not require skill to manipulate.

Each booth is fitted with an entrance door equipped with spring hinges and interchangeable side or end. The ventilators and openings are provided with slides and doors that close automatically.

A similar booth to the above, except that it is constructed of asbestos, is furnished by the same firm for use in lecture halls or in churches, where it is necessary to take the booth apart and set it up without delay. This booth has the advantage that it may be stored in a small space.

The International Church Film Corporation of New York, with Rev. Paul Smith as general manager, is producing Biblical and educational pictures for Sunday use in churches and Sunday schools. It also announces children's parties and social entertainments for week days. The service is designed primarily for all churches and is one welcomed in a field of motion picture drama just beginning to be opened to practical work.

Classified Advertising

A market place for the sale and exchange of equipment. Remittances must accompany all orders for notices in this column. The publishers expect that all statements herein will bear investigation. Rates: Per word, 5 cents. Minimum, thirty words. Discounts: Two insertions, 2%; 3 insertions, 5%; 6 insertions, 10%; 12 insertions, 20%. Remittance to cover must accompany order.

MISCELLANEOUS

AT LIBERTY—Former metropolitan newspaper comic artist and vaudeville cartoonist with several years' animating experience. Past two years on educational cartoons. Wishes to join animated advertising concern or comic service. Good showman, full of ideas and pep. Best references. B-19, MOVING PICTURE AGE, 418 S. Market St., Chicago, Illinois.

BARGAIN—Universal Motion Picture Camera, and case, tripod and case Extra magazines. Two extra lenses and tubes. Five Northern No. 1 arcs and cases. Some outfit, like new. Goff, 3159 Indiana Ave., Chicago.

FOR SALE—LECTURER'S VICTOR VIOPTICON, complete, carrying case, electric arc and acetylene lamps with rheostat and generator. All in perfect condition. $30. Rev. Charles R. Jones, Box 144, Mayville, Mich.

EARN $25 weekly, spare time, writing for newspapers, magazines. Exp. unnec.; details free. Press Syndicate, 600. St. Louis, Mo.

FOR SALE—Four 5½ ampere rheostats for use with ⅜-inch carbons; just the thing for your stereopticon. Regular price $7 each. Will sell for $4.50 each. Address B-3, MOVING PICTURE AGE.

FOR SALE—Small motor, good for drying drum. Address A-21, MOVING PICTURE AGE.

STEREOPTICONS, SLIDES, ETC.

SLIDES—Excellent sets of lecture slides on foreign lands for sale cheap. Address A-11, MOVING PICTURE AGE.

STEREOPTICONS BOUGHT, SOLD AND EXCHANGED—R. Hollingsworth, Overton, Neb.

SLIDES RENT FREE—125 SETS, UNIQUE, UNUSUAL. R. Hollingsworth, Overton, Neb.

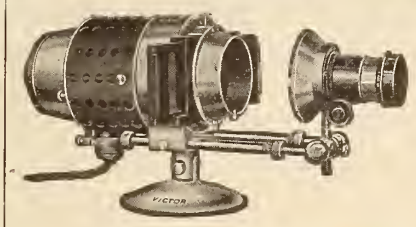
FOR SALE—McIntosh stereopticon, like new; rheostat and screen; $40 F. O. B. San Antonio, Texas. Write to Mrs. L. H. Mead, 617 Frost Building, San Antonio, Texas.

PROJECTORS

FOR SALE—National Portable Projector. Takes standard films. Just the thing for school or church use. Original price $60. Will sell for $35. Address B-13, MOVING PICTURE AGE.

MOTION PICTURE MACHINES, STEREOPTICONS, FILMS AND SLIDES BOUGHT, SOLD AND EXCHANGED—Bargain lists free. National Equipment Co., Duluth, Minn.

FOR SALE—DeVry—C 90. New $200. Used only dozen times—sell $150. Guaranteed perfect order. Genesee Y. M. C. A., 551 Genesee Street, Buffalo, New York.



The PICTURE SCREEN

HAS POWER OF EXPRESSION GREATER EVEN THAN THE MOST FORCEFUL DELIVERY OF WORDS

IT IS NO LONGER A QUESTION OF WHY USE PICTURES—BUT HOW?

THE VICTOR PORTABLE STEREOPTICON offers the simplest, surest medium for projecting the brilliant, life-size image on the screen.

Powerful Mazda or gas lamps to meet all conditions. Lenses supplied for all distances.

Great lists of slides illustrating hundreds of topics are available thru purchase or rental.

Today—write for trial terms on the "ARISTOCRAT OF STEREOPTICONS." Also ask for slide bulletin.

THE MANUFACTURERS

VICTOR ANIMATOGRAPH COMPANY, Inc.

125 Victor Building DAVENPORT, IOWA

Specializing in Quality Animated Ads—

Unusual Facilities for Producing Short or Long Screen Advertisements, Together with Expert Art Work and Technical Direction, Warrant You Giving This Modern Studio a Trial.

ART WORK: Specialists skilled in animation execute the most difficult action pictures with smoothness and telling effect on the screen.

LABORATORY: Our developing and finishing is done in the most modern plant in the United States, with capacity for several thousand feet of film per day.

ADVERTISING: Leading national advertisers have entrusted important productions to our staff of experts. In every case we have received proof of complete satisfaction.

PHOTOGRAPHIC: A high degree of photographic excellence is maintained by careful supervision of all work turned out by this plant. Our films compare favorably with advertising of the highest class.

Equipped Fully to Produce Educational and Industrial Films of All Kinds.
LET US SHOW YOU

THE ART FILM COMPANY, BOSTON, MASSACHUSETTS

1106 COMMONWEALTH AVENUE

MANUFACTURE of MOTION PICTURE RAWSTOCK

People who are interested in the manufacture of Motion Picture Rawstock, and who have EXPERIENCE, IDEAS and CAPITAL to invest. should communicate with the undersigned.

Definite propositions from responsible people who are prepared to become financially interested in a sound corporation will receive serious consideration.

J. CIBRARIO
729 SEVENTH AVENUE
NEW YORK

New Development in Goldwyn Pictures

Announcement was made recently that representatives of several of the largest industrial and financial interests in America have identified themselves with the Goldwyn Pictures Corporation. Negotiations just completed will, it is said, associate with the Goldwyn organization H. F. Dupont, vice-president of the Dupont Powder Company; Eugene E. Dupont; W. W. Laird, of Laird & Company of Wilmington; R. R. M. Carpenter, vice-president of the Dupont Powder Company; C. C. Kurtz, vice-president of the Wilmington Trust Company; E. V. R. Thayer, president of the Chase National Bank of New York; Duncan A. Holmes, vice-president of the Chase Securities Corporation; William Topkis, George T. Bisset, G. W. Davison; vice-president of the Central Union Trust Company of New York; Macmillan Hoopes and Abbot M. Wittenberg, a member of H. Content & Company. These men will be actively identified with the business of the Goldwyn Corporation and will act on the directorate in addition to the present board of directors.

This identification of large financial and industrial interests with a motion picture organization is a recognition of this important industry as a stable development of modern business life.

Minusa Has New Screen

The Minusa Cine Screen Co., St. Louis, Mo., announce a new departure in the way of projection screens built for exclusive use in connection with Mazda light equipment and known as the Minusa Maz-da-lite Screen.

While this surface has been on the market for several years, the Minusa Company have withheld announcement until this time pending expression from the trade who have installed this type of screen. The verdict is unanimous in favor of the Maz-da-lite.

This screen comes in sizes from 3 x 4 foot for the portable home projector to 12 x 16 foot for the modern theater and is mounted on roll and batten, spring roller or the well known Minusa patent adjustable stretcher frame.

Construction of the Maz-da-lite surface from a scientific standpoint is identical with that of the notable Minusa Gold Fiber screen with the exception of the final finish; which has a greater reflective power, necessary in overcoming the difference in light strength between the Mazda and Arc light.

Experimental research during the current year in behalf of the original metallic screen universally known as the Minusa Gold Fiber has developed a 90 per cent elimination of the fade-away from a side angle view. This revelation, according to experts is a timely advance in the direction of the eagerly sought for perfect projection.

Goerz Round Dissolve

Another addition to the Goerz dissolve effect devices is the Goerz amber blades dissolving and vignetting device, similar to the well-known Goerz round closing dissolving device, but instead, as the name indicates, of the steel diaphragm leaves, as employed in the regular device, is furnished with amber colored celluloid diaphragm blades. These blades do not shut out the light entirely, when the shutter is closed, but give the finished picture (positive) the effect of a scene taken on a foggy day. When the amber diaphragm is opened up for a certain spot or vignette, the picture taken through the free opening will be exposed correctly while the portion covered by the celluloid leaves will be underexposed. The finished picture (positive) will show a darker circle around a perfect exposed picture, through which the action in the picture can still be seen. It will have the appearance of a spotlight and is for this very reason often also called spotlight effect.

Not this effect alone can be obtained, many other pleasing effects may be obtained by the use of the sliding base, or the regular Goerz round dissolve in connection with the amber dissolve, by use of an intermediate adapter. One can make double exposed circles, circle dissolves or corner dissolves or use both devices alternately.

In short, there is a new field opened for the inventive cameraman.

After an exhaustive investigation of the motion picture business in Cleveland, the Cleveland Foundation, an organization for research work, reports that the theaters are being conducted according to the rules of decency and in a manner constantly elevating their standing.

"The fault of the censorship in Ohio lies in the fact that three underpaid inspectors have to review an average of 26,333 films yearly. Last year they approved 23,338 of these, changed 2,700 and rejected more than 100."

Traveling Expenses Are High

Sell Your Prospects and Reduce Your Expense Through the Use of Properly Designed and Well Printed

BUILT BY BLAKELY

BROADSIDES
CATALOGS
BOOKLETS
MAILING CARDS
ADVERTISING LETTERS

The BLAKELY PRINTING COMPANY

Producers of GOOD Printing
Telephone Wabash 912

418-430 South Market Street
CHICAGO

Simplex Is Pleased With Its Increasing Sales

The far-reaching effect which the use of the motion picture during the war has had upon the industrial, church, school and non-theatrical field in general is amply indicated in a general report which the Precision Machine Company (Simplex Builders) has compiled, showing a total of sixty-nine machine orders received during a period covering between October 25 and November 25, 1918.

The Simplex officials are greatly pleased with arrangements that have recently been completed for the use of the Simplex by many non-theatrical groups within the next twelve months, for which increased production another five-story factory has been completely equipped and has already turned out Simplex Projectors in large quantities.

From all over the country Simplex distributors report large orders from the newly opened fields, from among which the following sixty-nine have been selected illustrating the wide distribution and the character of the purchaser's need for projection service.

St. Joseph Indian Industrial School, Keshona, Wis.; South Side High School (Johnson Ave.), Newark, N. J.; West Side High School (Van Burean Ave.), Newark, N. J.; Central High School (High Street), Newark, N. J.; Small Arms Ballistic School, Miami, Fla.; Torrington High School, Torrington, Conn.; Dewey School, Quincy, Ill.; Bloomington Consistory, Bloomington, Ill.; Iowa State College, Ames, Ia.; University of Maine, Orono, Me.; Sarah Greenwood School, Dorchester, Mass.; Michigan Home Training School, Lapeer, Mich.; St. Stanislaw School, Detroit, Mich.; Concordia College, Moorhead, Minn.; Lenn-Conover School, Conover, O.; Granite High School, Salt Lake City, Utah; Staunton Military Academy, Staunton, Va.; Hollins College, Hollins, Va.; Handley Library, Winchester, Va.; Russell Lodge, Ravena, N. Y.; Cunningham Park Gymnasium, Milton, Mass.; Franklin Institute, Boston, Mass.; Shredded Wheat Company, Niagara Falls, N. Y.; Fulton Bag & Cotton Mills, Atlanta, Ga.; Reliance Coke Company, Denbo, Pa.; Starkville Mines, Starkville, Colo.; Carnegie Steel Company (Duquesne Works), Duquesne, Pa.; Eastman Kodak Company (4), Rochester, N. Y.; Paramount Glove Company, 208 Wooster street, New York City; Roxbury Carpet Company, Saxonville, Mass.; Holtsor-Cabot Electric Company, Boston, Mass.; Victory Mills (American Manufacturing Company), Victory Mills, N. Y.; Engle Point Plantations, Gloucester Point, Va.; Hub Clothing Company, Hinton, W. Va.; Solvay Colliery Company, Marytown, W. Va.; Northern Cambria Real Estate Company, Spangler, Pa.; Sidney Blumenthal Textile Plant, Sholton, Conn.; Auto Methodist Episcopal Church, Baltimore, Md.; Thatcher Second Ward Church, Thatcher, Idaho; Rev. Walter Sudmeyer's Church, Cumberland, Ind.; Central Presbyterian Church, Henderson, Ky.; Trinity Methodist Episcopal Church, Springfield, Mass.; St. Joseph's Church, West Quincy, Mass.; St. Stanislaw Church, Detroit, Mich.; Rev. S. Eisman's Church, Stephen, S. D.; U. S. General Hospital, Fort Sheriran, Ill.; State Hospital for Feeble-Mindled Males, New Lisbon, N. J.; Illinois State Penitentiary, Joliet, Ill.; District of Columbia Reformatory, Lorton, Va.; U. S. S. "Camden," Philadelphia Navy Yard; Motor Transport U. S. Government (15 machines).

Show Motion Pictures Anywhere!

With the new, portable American Projectoscope you can show motion pictures anywhere—on a white wall, a window shade—even on the ceiling. Uses standard film. Runs forward or backward. Film can be stopped at any point and picture held stationary on screen. Schools, colleges, churches, exhibitors, film editors—all can use

The American Projectoscope

This is just the machine you have been looking for. This new, compact, easily portable little projector carries like a suitcase—is foolproof—can be operated by anyone—uses current from any electric-light socket. Throws perfect pictures anywhere. No rewind necessary. Set up or taken down in a moment. Write for descriptive literature. Do it NOW. You incur no obligation.

The American Projectoscope Co.
Dept. 30 6229 Broadway, CHICAGO, ILL.

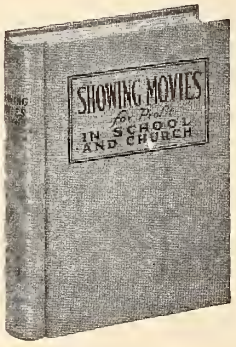
HAVE YOU CONSIDERED

Moving Pictures in Your Church or School?

They instruct and entertain. They draw large audiences. Their earnings should cover their cost and leave a comfortable margin.

This Book Shows the Way

It Tells You



All About the Machines—The different types. What they will do. The story of their development.

How to Operate a Picture Projector—Simply described, in plain language; installing a standard machine; what the portable machines are; how to show pictures with them; what they cost.

The Moving Picture Program—How churches and schools select their programs; what films they show; length of reels; classes of subjects.

Where to Get the Films—Who produces the films; where they can be rented; what they cost; how they are shipped; how the film exchange operates.

Increasing Usefulness of Films—Natural color films; educationals; instructive reels; clean photo-dramas; travelogs; scenic pictures; comedies; Biblical and historical productions; natural science.

How to Get an Audience—Advertising the weekly exhibition; methods that bring crowds; what to charge; how to sell tickets.

Films in Church Work—Swelling attendance and building up a congregation the Pastor's Lecture Series; the film and the Sermon; church entertainments.

MOVING PICTURE AGE is now read and used by thousands of film-using educational institutions in the United States. It is a ***service***. It champions clean, uplifting productions and refuses to list or advertise any other kind. It is your guarantee against bad screen productions.

For a Limited Time—This Valuable Book and Moving Picture Age

Send in This Coupon TODAY

MOVING PICTURE AGE,
418 S. Market St., Chicago, Ill.

Please send me your book, "Showing Movies for Profit, in School and Church," together with MOVING PICTURE AGE for one year, for which I enclose $1. In Canada, $2.50. (This as per your special offer.)

Name.....

Address.....

City.....State.....

Profession.....

Instructional Films

(*Continued from page 24*)

Signor Falconi; how to etch on glass; futurist movies.

New Screen Magazine No. 34. Reel, 1; producer, Universal; exchange, same. Remarks: Curious creatures of 30 million years ago, mountains where fossils are found, fossils of lace crab, trilobite, wapita crab, etc. How to have beautiful lips, by Lillian Russell; how the female wasp goes on her annual spree (cartoon); scientific experiment with carbon dioxide, fire's deadliest foe; fashions, by S. Zalud; futurist movies.

New Screen Magazine No. 35. Reel, 1; producer, Universal; exchange, same. Remarks: Wireless telegraphy, pigeons flying 20 miles in 15 minutes; how to use your napkin; Indian girls at the Haskell Institute; making mirrors; how to remove freckles, by Lillian Russell; futurist movies.

New Screen Magazine No. 36. Reel, 1; producer, Universal; exchange, same. Remarks: Popular styles in bombs, Inspector Owen Eagan, of the fire department; how to treat your feet, by Lillian Russell; scientific experiment with heat and air; Central Park elephant getting his bath; lesson in unnatural history (cartoon); futurist movies.

Bangkok, the Royal City. Reel, 1; exchange, Famous Players-Lasky Corp. Remarks: Paramount-Burton Holmes travel picture. Siam, the city of a million pagodas, river Manam, rice mills, the Broadway of Bangkok, domed throne hall of the sovereigns, audience hall, plated with 18-K. gold, palace of King, palace guard, royal navy, royal body guard, Roma IV, King of Siam.

The Foolish Fish of Sawback. Reel, 1; exchange, State Rights. Remarks: Outing-Chester picture. Banff in the Canadian Rockies, a fishing trip, a two days' journey up and across Sawback Pass, fishing in a green and gold canyon.

Memories. Reel, 1; producer, Prizma; exchange, World. Remarks: An adaptation of John Greenleaf Whittier's poem, "School Days."

Marimba Land. Reel, 1; producer, Prizma; exchange, World. Remarks: A study of the manners and customs of the descendants of the Aztecs in Guatemala.

A Day with John Burroughs. Reel, 1; producer, Prizma; exchange, World. Remarks: John Burroughs, barn-door study with children, chipmunk, blue birds' nest, an orderly kingdom of ants, flower and weeds for insects, magnifying the flower, the grasshopper as clown of the insects, and making her toilet, wood frog, drinking at nature's fountain, the spring.

A Thanksgiving Feast. Reel, 1-3; exchange, Beseler. Remarks: Many states supply food for the Thanksgiving dinner, celery farm in Michigan, cranberry bog, near Cape Cod, screening the berries, Massachusetts supplies an 80-pound pumpkin, turkey farm in Connecticut.

New Screen Magazine No. 37. Reel, 1; exchange, Universal. Remarks: Yearly washing and cleaning of children's desks of public schools in Kansas City; Dr. Louis Clement, Danish chemist, discoverer of a substitute for gasoline; how to have a beautiful neck, by Lillian Russell; how to pack a man's suit; making ice in a red-hot dish by chemistry; cartoon, Mrs. Cricket and Mrs. Ant; futurist movies.

Sunshine and Shadow. Reel, 1; exchange, Famous Players-Lasky Corp. Remarks: Post Nature picture. A scenic showing effects of sunshine and shadow on water, mountains, etc.

New Screen Magazine No. 38. Reel, 1; exchange, Universal. Remarks: Manners and customs of people in the Tennessee mountains, cabin, making brooms, washing clothes; how to tell pure wool from cotton mixture; the giant pine trees' tiny enemy, the wood pest; how to sleep for beauty, by Lillian Russell; what an electric furnace will do; futurist movies. Cut the Adventures of Cinema Luke.

International News No. 44. Reel, 1; exchange, Universal. Remarks: Visiting the animals in the Zoological Park; chrysanthemum show in Washington, D. C.; on guard with the great Pacific fleet; visiting the capitol with the Belgian monarchs; scenes in and around Damascus, Syria; grave of Theodore Roosevelt at Oyster Bay, covered with Old Glory, stars sewed on by children; farmers use dynamite for digging holes; animals call for Mr. Noah. Cut verse about pelican.

AVAILABLE FILM FOR SAFETY STANDARD PROJECTORS

(The Pathéscope Library can be had at any Pathéscope Branch Office)

To permit a better selection of subjects, the Pathéscope Company has divided its list into classes as follows: 1, travel, hunting, manners and customs; 2, industries, forestry, agriculture; 3, popular science, natural history; 4, topical and war; 5, fairy and trick scenes; 6, comic scenes; 7, vaudeville; 8, comedies; 9, dramas; 10, religious and Biblical scenes; 11, reconstructed history; 12, military sports; 13, detective stories; 14, animated cartoons.

AMERICAN REPRODUCTIONS

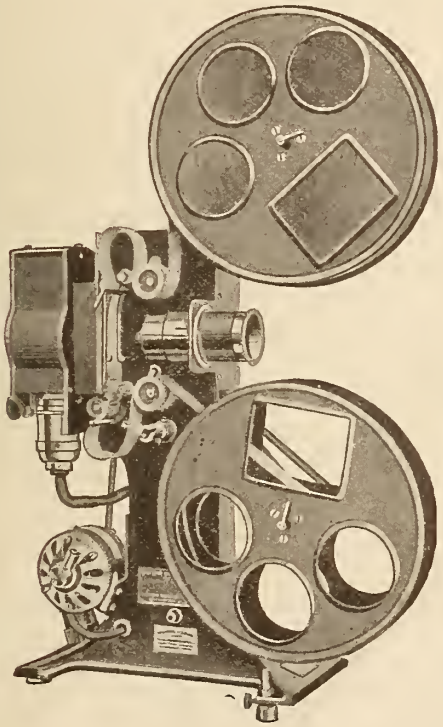
Reel No.	*Title.*	*Class.*
A422-427	—The Lion's Cubs (Boy Scout Military Drama)	9
A428	—Outwitting His Rival (Abie Kabibble Cartoon)	14
A429	—By the Sea Waves (Katzenjammer Kids Cartoon)	14
A430	—(a) Bobby Bumps' Disappearing Gun (Juvenile Cartoon)	14
	(b) Happy Butts Into the Movies (Happy Hooligan Cartoon)	14
A431	—(a) Bobby Bumps' Early Shopper (Juvenile Cartoon)	14
	(b) The Gridiron Hero (Krazy Kat Cartoon)	14
A432-434	—Manufacture of Worsted Dress Goods (Amoskeag Industrial Mfg.)	2
A435-444	—Jaffery (Modern Romantic Society Drama)	9
A445-446	—The Little Tin Soldier and the Dolls (Juvenile Drama)	9
A447-450	—Which Shall It Be? (Dramatized Poem)	9
A451-452	—The Mender of Nets (Mary Pickford)	9
A453-456	—The Lady of Dreams (Modern Cinderella Romance)	9
A457-460	—The Comeback (Wm. S. Hart)	9
A461	—Henequen or Sisal Hemp Cultivation (Educational, Industrial)	2
A462-463	—True Love and Fake Money (Walt Mason Poem)	8
A464-465	—Bunked and Paid for (Walt Mason Poem)	8
A466-469	—The Squealer (Wm. S. Hart)	9
A470-473	—Prowlers of the Plains (Wm. S. Hart)	9
A474-475	—The Isle of Cuba (Educational, Travel)	1
A476-478	—Every Inch a Man (Wm. S. Hart)	9
A479	—Movie Nuts (Chaplin Comedy)	8
A480	—Love and Lunch (Chaplin Comedy)	8
A481-483	—Three Hats (Comedy)	8
A484-485	—The Sheriff's Baby (Western Drama)	9
A486-487	—Bobby's Bargain (Juvenile)	9
A488-489	—A Letter to Daddy (Juvenile)	9
A490-491	—The Children's House (Montessori School)	1
A492-495	—Ernest Maltravers (Drama)	9
A496-497	—The Wanderer (Drama)	9
A498-499	—An Arcadian Maid (Mary Pickford Drama)	9
A500-501	—The Last Drop of Water (Western Drama)	9

The Standard That Knocked the "Flam" Out of Film and the Booth Out of Projection Equipment

NO amount of mechanical cleverness in making a projector can take the "flam" out of inflammable film.

Every projector,—no matter how many fire shutters it may have; no matter how small and innocent it may appear,—is a menace to your safety if it employs standard theatre film, without fireproof booth.

Existing fire and insurance laws insist upon the use of fireproof booths whenever and wherever standard theatre film is used.



SAFETY STANDARD FILM, as adopted by the SOCIETY OF MOTION PICTURE ENGINEERS and approved by the board of Fire Underwriters Laboratory meets the requirements of the non-theatrical user. It may be used safely and legally, anywhere, without fireproof booth.

THE VICTOR SAFETY CINEMA is the first professional projector designed especially for the use of Safety Standard Film. It delivers to you a brilliant professional picture any time and any place you have an incandescent socket to connect it to.

The machine insures you perfect screen results—the film insures you perfect safety.

Write us for information regarding equipment and film service.

Victor Animatograph Company

Davenport, Iowa

Eastern Distributors:
UNITED PROJECTOR & FILM CO.
BUFFALO, N. Y.

Canadian Distributors:
PATHESCOPE OF CANADA, Ltd.
TORONTO, ONT.

SUPERIOR BRAINS

You have been taught to believe that the captains of Finance, Commerce, and Industry have attained the heights of power by virtue of "Superior Brains." Did you ever stop to consider that the railroads continued to run after the death of Harriman and Hill? That the banks continued to function after the elder Morgan departed this life? That the steel industry did not fall into chaos with the demise of Frick and Carnegie; and that if as a result of some terrible calamity every capitalist in the country suddenly died, industry would not cease operations for one day? The reason the great industrial and financial Magnates of the past were powerful, and the present crop of money Wizards are now at the helm, is because they learned one great lesson:—the way to acquire wealth is to

MAKE MONEY WORK

Now this is not an oil well scheme, nor land acclamation project, nor are we floating blue sky mining stock. We are operating a Bankers' Corporation, a Banking and Financial venture that is based on government statistics covering business history, and the basis of our concern is the idea now agitating the minds of millions (co-operation, instead of a few men running the whole show), we are inviting the average man into the venture.

INVESTIGATE

We do not ask you to do anything but investigate. We do not expect to convince you now, nor do we attempt to convince you by this advertisement. What we do expect to do, however, is to interest the man who is alive to real business facts, send for particulars—it means money to you.

J. GREEN & COMPANY, Inc.,
110-112 West 40th Street,
New York City.

SCIENCE, TRAVEL, CARTOONS, SPORTS, INVENTION, INDUSTRIALS

Goldwyn-BRAY Pictographs

"The Magazine on the Screen"

Originators of the Animated Cartoon

Originators of the Animated Technical Drawing

Originators of the Screen Magazine

Originators of the Color Cartoon

Originators of the Animated Cartoon Tragedy

Originators of the New Animated Fantasy

Each presents varied information and entertainment. Each covers several short, different subjects. Each includes one of the famous BRAY Animated Cartoons.

Animated technical drawings, by which operating interiors are revealed upon the screen, appear *only* in BRAY Pictographs. These processes are patented.

There is a new single reel released each week. Here are some examples of recent releases which give some idea of what Goldwyn-BRAY Pictographs have to offer regularly.

SCIENCE: Nebular Hypothesis; History of Telling Time; Signalling to Mars; Microscopic Studies of Snow Crystals.

INVENTIONS: How Animated Cartoons Are Made.

TRAVEL: Pirate Castles of the Spanish Main; A Visit to Lima, Peru; Fiji Banana Growing; Amazon Trails; Turtle Hunting in the West Indies.

BIOGRAPHY: Irvin S. Cobb; The Real Nick Carter; General Dantas Barreto, the Uncrowned King of Brazil.

NATURAL HISTORY: Bird Cliff Dwellers of the Pacific; A Chef to Wild Animals; Sea Lions at Play; Strange Appetites of Strange Animals.

INSTRUCTIONAL: Gold Mining in the Heart of a Great City.

CARTOONS: Out of the Inkwell With Life-like Animation; The High Cost of Living, and many others.

Goldwyn-Bray Pictographs are obtainable at all the Goldwyn Exchanges in metropolitan cities throughout the country.

THE BRAY PICTURES CORPORATION

23 East 26th Street, New York City

Animated Cartoon Comedies
Industrial Motion Pictures
Educational Motion Pictures
Animated Technical Drawings

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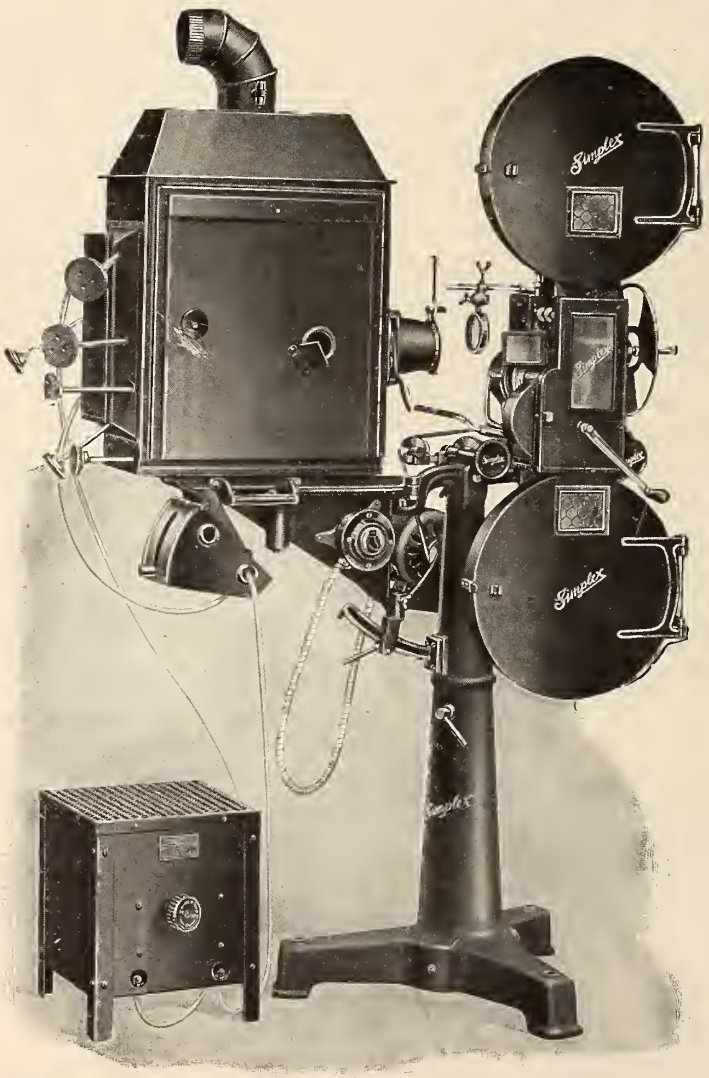

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MOVING PICTURE AGE

REEL AND SLIDE MAGAZINE

EDUCATIONAL INDUSTRIAL

CLASS PUBLICATIONS, INC., Publishers, 418 South Market Street, Chicago, Illinois

VOL. III FEBRUARY 1920 NO. 2

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NEW YORK

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IN THIS NUMBER

Modern Allegory Takes Form and Shape on the Screen
By the Editor of Moving Picture Age

The Screen Considered in Relation to the Social Fabric
By Cecil B. De Mille, Director and Author

Where the Moving Picture Is Used in the Church Service
By Rev. F. H. von der Sump, Trinitarian Church, New Bedford, Mass.

New York Schools Teach Geography With Lantern Slides
From State of New York University Bulletin

Moving Pictures in Community and School
By Floyd E. Cook, Supt. School Dist. No. 54, Bruno, Minn.

Vermont Moving Picture Theater Helps Community
By H. C. Wilson

OTHER ARTICLES, PICTURES, FEATURES AND DEPARTMENTS

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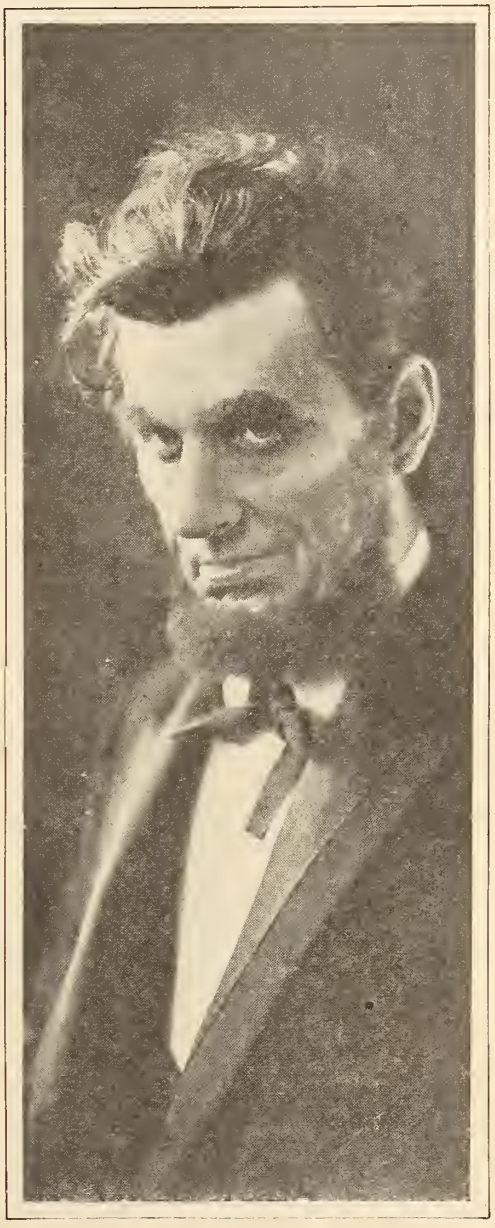

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Subscribers please notice that change of address must REACH US by the 18th of the month preceding date of issue.

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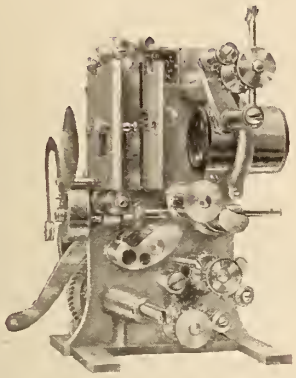

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An improvement in motion picture mechanism is found in the new "Rotary" presser movement, which replaces the present-day "geneva" or "star-and-cam" device.

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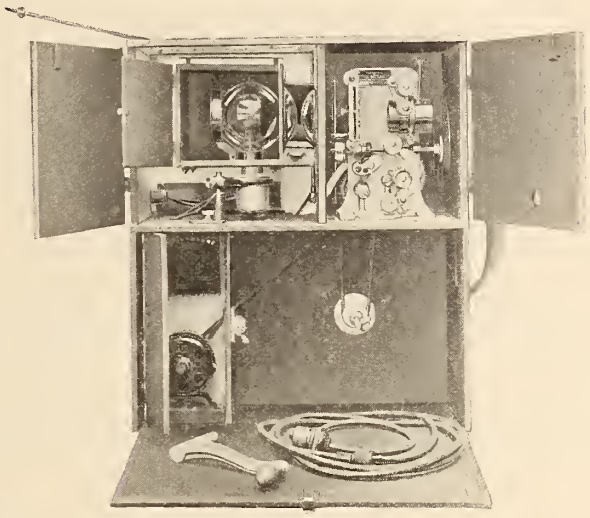

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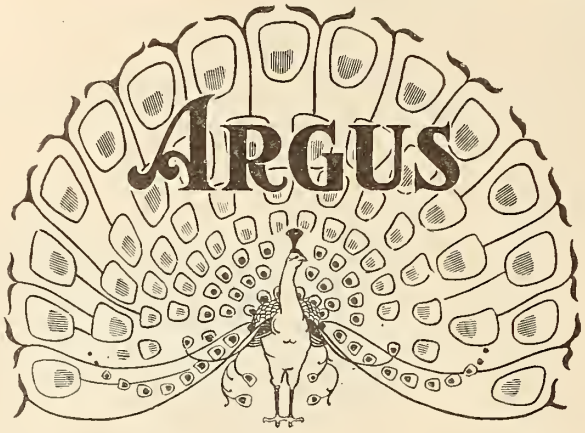

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This is truly a wonderful and a different screen—better than any other. It is made of hundreds of thousands of tiny crystals, like very small pearls, which secure a diffusion of light that is soft and without glare. The Argus screen eliminates "fade-away" and gives to pictures clearness, depth of focus, and a remarkable realism and charm. It makes every seat in the theater a good seat by reflecting clear pictures from almost any angle. This screen may be washed repeatedly with soap and water, without streaking or in any way deteriorating. It is practically indestructible and its life is several times that of ordinary screens.

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for

Schools, Universities and Learned Societies

Exclusive Service

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Our age calls for this visualization of biological phenomena, for the purpose of education. Realization of this led to the foundation of "The Scientific Film Corporation."

Its aim is to supply the needed materials for visualization in biological instruction adapted to school work of all grades, from the primary up to the purely scientific treatment of the subject in university teaching.

"The Scientific Film Corporation" is in a position to guarantee accurate, reliable work through the well planned co-operation of approved technical skill and expert scientific supervision. Our laboratories in Harrison, N. Y. (New York suburban district) are equipped with the most modern installations, many of them personally devised.

Our sensational novelty is the utilization of the living tissue culture in micro-cinematography.

Correspondence invited in regard to rates and terms of purchase and rentals.

ECONOMY: Especial attention is called to the fact that by renting our films a wonderful opportunity is created to show filmed and screened biology even in schools and places far removed from metropolitan centers.

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A Microscopical View of the Blood Circulation

These are a few of the features of this film:

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Arterial and Venous circulation

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Microscopical views of the blood, showing its ingredients

Close up of Bone marrow, where the blood originates

Living and beating heart at close up

THE SCIENTIFIC FILM CORPORATION

13 DUTCH STREET NEW YORK CITY

SERVICE to the Clergyman and Social Worker who would use Motion Pictures to enforce personal appeal by the attraction and effect of selected and balanced Motion Picture Programs.

FIRST, the church can and should use the motion picture to teach great moral and religious truth and answer the universal demand for wholesome recreation.

SECOND, through the complete, carefully organized film service of the Community Motion Picture Bureau, the church can bring its neighborhood within its walls and influence, for spiritual culture and for community service.

These two facts, the Secretarial Council of the Social Service Commission of the Federal Council of Churches of Christ in America commends to your careful attention.

Make the church the community center, offering recreation to the returning soldiers and sailors and their friends. Let the church develop substitutes for the saloon. Use motion pictures to these ends.

So compelling is the power of the motion picture that to men, women and children it gives ideas and ideals of life.

Shall the church leave to commercial interests this most gripping invention of the twentieth century or command for its own ends this fascinating and illuminating educational force?

The service furnished by the Bureau has made the motion picture an ally, not an enemy, of progress in religious work. Instead of waging warfare upon the questionable "movies," the churches in their own buildings have substituted a better, more intelligent, more uplifting—yes, and more genuinely interesting—presentation of films.

The Community Motion Picture Bureau offers two kinds of service to the Church:

For the Church

I. The Bureau offers a distinctly religious program for Sunday to illustrate definite religious ethical and social truths, Biblical subjects, wholesome dramas that show God at work in the world, missionary activity and needs in this and other lands, propaganda for social justice.

The Bureau has furnished hundreds of Sunday programs of motion pictures in its work with the American Armies in cantonments, on the seas and overseas, and the Armies of the Allies. Programs thus provided, together with the reactions thereon of hundreds of Christian workers and many thousands of soldiers, are now placed at the disposal of the churches and Christian associations.

In many churches the Bureau's service has come to be recognized as much a part of the church's service as the anthem. In the motion picture the church has command of a force through which moral and religious truth will be made a compelling power in the lives of men and women in every grade of society.

The sympathetic picturing of God at work in the world, whether that work is illustrated in Biblical narrative or by a story of the modern cross of social injustice, fires the spirit of the young and creates new moral enthusiasm. To the boy or girl in the Sunday school, religion in action becomes a vital thing when depicted upon the screen.

For the Community

II. The Bureau offers a recreational program for week days.

These programs put the church into its traditional and rightful place as the community center. The Bureau's films enable the church to give the people—young and old—the uplifting recreation that they demand, and rightfully demand. These film presentations have plenty of wholesome fun, as well as strong ethical drama and real education in a form that grips.

Will your church take the lead in the recreation of the neighborhood?

Subscribers to the film service of the Community Motion Picture Bureau answer an emphatic "Yes!"

Send to the Bureau for information of its industrial, school, women's club, children's hour and other services.

The Bureau has rendered distinct service to education. It refers by permission to Philander P. Claxton, Commissioner of Education of the United States, Washington, D. C.

If you want to know what the Bureau can do for community service through an alliance with women's clubs, write to Helen Varick Boswell, General Federation of Women's Clubs, 521 West 111th street, New York City.

If you are curious to know how the Bureau can serve Chautauquas, write to Arthur Eugene Bestor, President of Chautauqua Institution, Chautauqua, New York

You have enough to do in organizing the local part of the enterprise without being forced to hunt for suitable films to compile and arrange a series of motion picture programs. The Community Motion Picture Bureau is definitely organized to do this work—religious, social, industrial and recreational. It knows the film resources of the world. WRITE, therefore, stating your needs, purposes, the nature of your audiences and special subjects you wish to emphasize.

Community Motion Picture Bureau

Home Office, 46 West 24th Street, New York

Paris **London** **Bologna** **Vladivostok**

Which Way Are You Teaching?

To teach without using visual education is to walk with one leg—to work with an arm tied behind you. Teach in the up-to-date way. It will pay!

To illustrate. Geography is hard for most pupils. Ridges are hills; or hills are mountains; actual mountains have been seen by only a few. But the Ford Educational Weekly motion pictures, showing human life in relation to mountains—plains—valleys—and rivers, make the pupil instantly to visualize—and so to ***know.*** In the Ford Weekly the pupil has ***experienced*** Geography!

The Ford Weekly, with films on geography, history, industry, science and home-life, makes ***teaching*** a joy to the teacher because it makes ***learning*** a joy to the pupil. It lifts off your shoulders most of the drudgery. Dull pupils wake up. All pupils take on a new interest. It's quite unbelievable—until you try it.

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☐ Yes. ☐ No. May we lend you one gratis to throw on your screen?
☐ Yes. ☐ No. Has your School an adequate projector?

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Street _____

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EDITORIALS

Ideals of the Screen

THE screen has its ideals. They reach far beyond the productions of today, they are high above the commercial factors that necessarily govern the theatrical film to a greater or less extent, and they sound depths in social, business and national life as yet unexplored outside the realm of dreams. They embrace the world with a vivid interest and a broad intelligence that grows constantly through the experience it feeds upon. They are bounded only by the limits of human life and thought.

Where, then, asks the puzzled one who has been disappointed or disgusted by crude or unmoral productions, where, then, are these ideals? Where, let us in turn ask, do the ideals of church and school and business dwell? In the printed Bible, in the text-book, in the machinery of production and distribution? Rather in the heads and hearts of the priesthood and clergy, of the professor and teacher, of the business man and his executives.

Consider now the director of the screen. The preacher has the Bible, the teacher the text-book, and the business man the material wants of a community or nation always before him. Their work and methods are based on the traditions of thousands of years of history and are at once an inspiration and a guide to bigger and better things. For the moving picture director there is no age-old experience to inspire or tested methods to guide him. His work is without precedent in history and without other foundation than the skeleton suggestions of a scenarist and the demands for successful productions made by the company that employs him.

The director is the preacher and the teacher of the screen. In living flesh and blood he paints upon it the thoughts and aspirations and dreams of all humanity. He selects his scenes and his actors and moves them before the camera at his will until they express in action the thought of the author as nearly as human limitations will allow. He is no adapter, but a creator. He takes the written words of author and scenarist, the orders of his employer, his actors and his selected scene settings and blends them all into a creation as truly his own as any man can claim. The screen carries but little of the printed word; it is as voiceless as a thought; but its shadows live and move, with the director as the inspirational force behind them. Perhaps, as the screen moves forward on its appointed way, its finished work will be less dependent on the work of the director. At present, at least in our opinion, his ideals are the ones expressed by its moving shadows, and they are hampered in expression in the ways we have suggested.

We have ventured in this number of MOVING PICTURE AGE to give our readers definite illustrations of our reasons for this thought. We are tired of all this talk about commercialism in religion, in education, in—paradoxical as it may read—in business, and on the screen. One must get from the short notice of "Everywoman" an understanding of its purpose, and an inkling of the ideals of an acknowledged leader among the greatest of moving picture directors by reading Mr. De Mille's article. There may be differences of opinion about them, but the ideals are there, clearly expressed and sharply defined.

With no such authorities and rich funds of knowledge and experience as the preacher, teacher and business man have, and with little help from them, the moving picture director has accomplished wonders in the last few years to educate, guide and direct the good taste and morals of the people. This year sees him in co-operation with all three, to what we know will prove their mutual great advantage in the work they have to do. It is but a case of "get together" to insure success. They are doing this. And the result of their concerted efforts will put the screen in every church, school and factory as an established factor in their life and growth.

* * *

In Church and School

A FEW years ago moving pictures were opposed by the church. Today there are in the United States about 2,000 churches, Protestant and Catholic, where they are either a part of the service or a factor in church activities. In a short time a church without them will be a rarity. The general government of the allied churches of the United States saw the chance to use films in a big way and began organizing with a view of standardizing moving picture showings. The larger bodies now have their denominational moving picture boards which are working out plans for placing the screen in all the churches. Some of the larger bodies expect to make films of their missionary work in foreign lands and, by presenting them to their followers, do an extensive foreign missionary work. Films have been found to be a solution of the empty church problem. Community night promises to be a big factor, as on these occasions more than half the audience are not church members. So the church by way of the screen is getting hold of and influencing people with whom it has long sought to come in contact.

Every day brings new stories of progress in moving picture work in the schools. Universities and colleges are adopting them. State institutions to the number of fourteen, at last accounts, have constituted themselves distributing centers for instructional films furnished by the United States government and obtained from other sources. In more than one instance these same agricultural and other state colleges have started departments of visual instruction where teachers are trained in the practical work of teaching by means of the screen. The National Education Association, the largest organized body of educators in the United States, has set up departments of visual instruction, one of which will hold its first meeting at Cleveland, Ohio, in February. Ideas there developed cannot fail to be of great service to both teacher and producer.

The educational moving picture moves!

* * *

A subscriber recently suggested that the producers should furnish a certain number of films to churches free of all charge. The position is not well taken. Producers must show a profit to the capital invested or the industry would quite suddenly and completely cease to exist.

Industrial Moving Pictures

INDUSTRIAL moving pictures are coming to the fore as a highly specialized branch of the industry in a most decided way. Not only are houses which have before made this their special work extending their business and increasing their capacity for production in a comprehensive way. Large producers whose major output has been along other lines have established departments devoted solely to this end. And last, but not least, the manufacturers themselves have begun to realize the fact that in no other way can the public be made to understand their work as a whole in its relations to the community and the general welfare. The story of the romance of business has never been adequately told. Books and magazines have tried it. They have only partially succeeded. Most men inside factories have never seen their work as more than a "day's drag" or their employer as a man who did more for them than pay them less than they were earning. The outside public had but a vague conception of what is inside factory gates and viewed the manufacturer as a money-getting machine.

With the coming of real industrial pictures everybody will learn to look upon the head of big manufacturing interests as what he really is—a man who dreams and makes those dreams come true in finished products that serve the needs of the whole world. The people really want to know about these things and in this connection a recent number of the "Paramount Screen Educator" has this to say:

"The ever-growing appeal which is being made upon the motion picture industry for business films can be ascribed to the clear cut demand made by thousands of screen followers who seek this intimate knowledge of big business economics, to the skillful care taken by far-seeing companies in the production of such films and to the manner in which they are adapted to the lay reader. Devoid of technical phraseology that might confuse, and compiled in a manner to make them intelligible to the layman, these motion pictures have opened up new vistas of intelligent thought and productive study. An era has come, stimulated by public demand, when producers of pictures of this nature who wish to thrive find it essential to give these films the same systematic treatment, the same artistic attention and the same background of realism which has been responsible for the phenomenal development of the photodrama.

"In the presentation of this—the biggest of life's romances—to the public, coherence and care are required. Manufacturers and heads of large business organizations who are among the first to realize the benefit to be derived in telling their story upon the screen are paramount in insisting upon these points. No longer can a thousand or so feet of film be run off in a factory by rambling through various departments haphazardly. A logical plan of presentation must be arranged, workmen who appear on the film must be skilled in their task and the processes of manufacture must be thoroughly established in the eye when the picture is completed. By the same rules which prescribe that advertising shall present a product in its most advantageous form, so do eminent manufacturers today insist that motion pictures taken of their industries shall be arranged so that their business will be put before the public in a light which will create the most profound impression. They will consent to no other method.

"The pregnant possibilities of this field for the motion pictures are only recently being realized upon. To the individual who attends a lecture on the subject with unhearing ears, who commences a book on the industry only to break off his perusal of it, the motion picture presents an illuminating study of the subject of big industries in a way that holds attention. Behind the picture we see the story of the making of big ships, the inside history of the steel industry, the biography of a famous financier—in general, the romance of gigantic industries.

"The reaction upon the human mind has been deep and lasting. The individual who has seen the pictures finds awakened respect for the manufacturer formerly so unromantic. The salesman gains renewed enthusiasm as he turns to his task from a pictorial comprehension of the gigantic procedure of which he is merely the final disposer. The childish mind, keenly alive for knowledge, responds readily to the lessons of the screen; and a picture of business industry means a handy knowledge of the various steps of manufacture coupled with an aroused interest in useful business subjects."

* * *

Tarkington Writes for the Screen

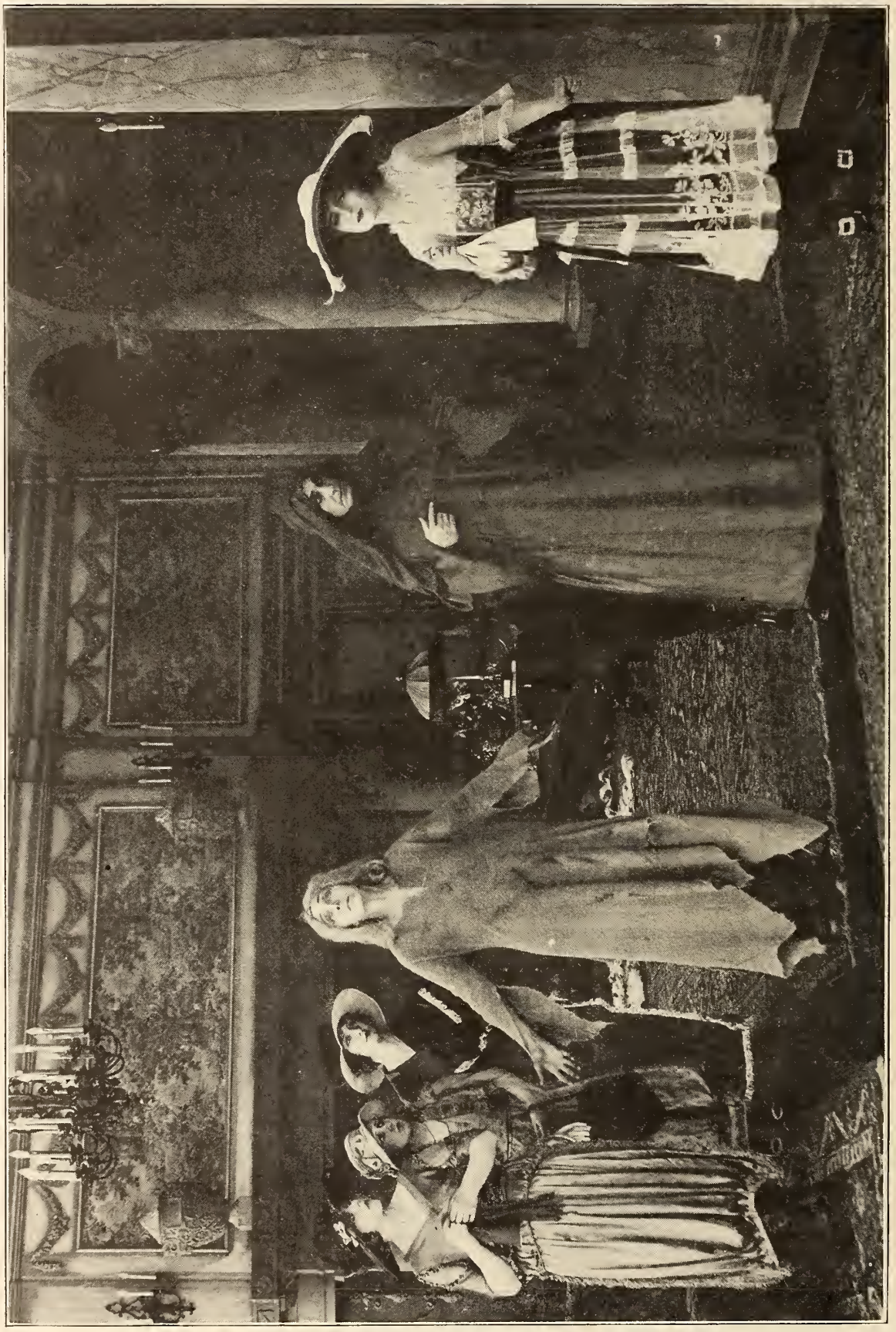
IN the early days of the motion picture, writers of prolific stupidity turned out unnumbered one-reel "draymas" and so-called comedies. They caused the novelty which the world knew as the motion picture to be considered as a joke by men who regarded the story as a revelation of life as they knew it. With the development of the photoplay, first in mechanics and directing, and then in length, modern writers of established popularity, and in many cases, of genuine literary ability, have been induced to write for the screen. The entrance of these writers into the motion picture field may, in some ways, be considered adventitious. The first of their stories to be filmed by the Eminent Authors company, the new organization formed by Rex Beach and others, were written originally as novels and short stories. However, they are so vivid and rich in pictorial possibilities that they make excellent photoplays.

But the art of photoplay writing has gone a step further in the year just closed. Booth Tarkington has consented to write directly for the screen. Moreover, he has created a new boy character, a chap who combines all the ability of William Baxter, Jr., or Penrod to place himself in humorous and awkward positions, and yet at the same time is a distinct personality in his own right. The little chap's name is Edgar, and he is an original screen character. Mr. Tarkington has said that Edgar is fourteen years old and has never been squeezed between the covers of a novel.

This new outlet for the conceptions of Mr. Tarkington is significant of the future of the photoplay. The Indiana novelist is considered by many as the truest delineator of American life now writing about distinctly American people. Beyond question, his understanding of the psychology of the American boy in the awkward age of adolescence has never been equaled by any other artist in words. And the fact that he is now writing directly for the screen will add not only to the prestige of the Goldwyn Company, for whom he is writing, but also to the dignity of the entire industry.

The stories Mr. Tarkington will write are twelve two-reel comedies, the first eight of which have already been written. In preparing the stories for the directors a departure has been made in that Mr. Tarkington has himself arranged the continuity or scene and stage directions for the use of the directorial staff. The first "Edgar" comedy will be shown to the public early in 1920 and will be followed by other tribulations in the life of Edgar in ensuing photoplays.

With the winning over of Booth Tarkington to the ranks of screen writers, the motion picture takes a step forward as an art-form of expression. Such writers can have but one effect on the new art medium. And that will be the production of pictures closer to our ideas of reality and in more intimate conformity with our ideals of genuine art.



This is one of the strongest scenes in "Everywoman." "Nobody" warns Everywoman. "Nobody" predicts disaster and shows "Truth" to Everywoman. Truth herself, by a wonderful physical change, shows what wrong courses will do if Truth is not heeded. Modesty, Youth and Beauty look on amazed. But Everywomen—well, on what she decides to do turns the story.

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MOVING PICTURE AGE
REEL AND SLIDE
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Modern Allegory Takes Form and Shape on the Screen

By the Use of Sustained Metaphor Blended With Twentieth Century Realism "Everywoman" Conveys a Moral Lesson Sadly Needed in Most of Our Cities and Towns

By the Editor of Moving Picture Age

WHAT one sees in a motion picture is just about what one looks for, In the worst of them is good if one has eyes to see it; in the very best ones are flaws of ethics, morals, oh, a hundred things to minimize the good and overshadow it, if one dwells upon and misinterprets them. Now, then, "Everywoman" is one of the best pictures on the screen today. It is, as its producers call it, "The picture beautiful." Its photography is as perfect as the camera can produce. The setting of its scenes, the costumes of its characters are wonderfully in keeping with the story's theme. Tableaux striking and effective follow each other in profusion to the final fadeout. The moral is too obvious for the most careless ones to miss and that moral is a timely and a good one.

"Everywoman" is an allegory. The sustained impersonation of physical and moral attributes is carried through the story to a successful finish. From the time of their appearance Youth, Beauty and Modesty bear out their names. Conscience and Truth and Vice can never be mistaken for other than they are typified in their best—and worst—phases. But as in real life these attributes shine brightest when contrasted with their opposites, so here it was necessary to introduce scenes that of themselves and away from their relations to the scenes preceding and following them, could not be approved as of moral value or called anything but exhibitions of riotous and vicious squandering of wealth. It is the other predominating scenes in the play that save these pictures of waste and unmorality, make them necessary and use them as a foil to increase the brightness of Virtue and heighten the undesirability of Vice. If John Bunyan hadn't shown what Christian had to contend with, "Pilgrim's Progress" would never have lived to become an English classic.

When Youth and Beauty leave and take with them the joys that life has held, Conscience still remains and silently admonishes.

But within a day of two after the writer had seen this film at a private showing, through the courtesy of the producers, had admired it, approved it and warmed to it because of what he saw in it, the theater billboards "spilled the beans." Pardon the slang, but they did just that, and no other words will fit the case. Every scene that taken by itself would unfit it for mention in these columns was "played up" and made prominent to almost the entire exclusion of some of the finest features of the play. The advertising was unjust to the play and unjust to the public, for no one could see it and not receive a wrong impression. In the long run theater men will defeat their own purpose, which is presumably to attract and hold the public, by such work.

The play is one that should be seen by our readers. both for its many beauties and to determine whether it is fitted to their own needs. The play is by Walter Browne, adapted from a stage play of a year or two ago. The scenario is by Will M. Ritchey and the filming was directed by George Melford.

Cast of Characters: Everywoman, Violet Heming; Youth, Clara Horton; Beauty, Wanda Hawley; Modesty, Margaret Loomis; Conscience, Mildred Reardon; Truth, Edythe Chapman; Vice, Bebe Daniels; Wealth, Theodore Roberts; Love, Monte Blue; Passion, Irving Cummings; Nobody, James Neill; Flattery, Raymond Hatton; Lord Witless, Lucien Littlefield; Bluff, Noah Beery; Stuff, Jay Dwiggins; Puff, Tully Marshall; Age, Robert Brower; Time, Charles Ogle; Dissipation, Fred Huntley; Auctioneer, Clarence Geldart.

The story scanned: A young and beautiful girl donates one kiss, to be sold at auction, at a charity bazaar. Among the bidders are three rivals for her hand—a struggling young physician, a professional actor and a millionaire. Naturally, the latter outbids his rivals. But the kiss, an old-fashioned candy "kiss" in a paper bag, does not come up to his expectations. The young physician's distinguished looking mother sympathizes with him over the girl's indifference. Also two stage managers present offer the girl an opportunity to become an actress. She asks time to consider and three girl chums, who are visiting her, offer varied advice that night.

With the dawn of a new day the story merges into symbolism. The girl is now called Everywoman; her maid, Conscience, and her three best girl friends are Youth, Beauty and Modesty. Also the character of Nobody, the ever-present, is introduced. To Everywoman, in her mirror, appears Flattery, who bids her go out on the stage of Life and seek his master, King Love the First. Everywoman's interpretation of this command is a determination to accept the managers' offer to go on the stage.

The young physician, whose symbolical name is left in doubt, proposes to Everywoman and is rejected. In spite of the objections of Modesty and the pleadings of the young physician's mother, who is now called Truth, Everywoman accepts the offer of the stage managers and so comes directly under the menace of the actor, now known as Passion, and the millionaire, now called Wealth. The stage managers become Bluff and Stuff and their press agent is known as Puff.

Almost overnight, Everywoman is acclaimed a star. At first she resists the temptations that beset her. But she soon acquires temperament and openly accepts the attentions of Wealth and a new suitor called Lord Witless. Still faithful to her quest for King Love, Everywoman mistakes Passion for Love, allows him to kiss her and only discovers her error through Passion's description of the Gates of Pleasure. She rejects Passion, but Modesty has left her to become a wandering exile. Passion promptly consoles himself with the beautiful woman called Vice.

In the course of a sumptuous banquet given by Wealth, the latter begs Everywoman to be his, declaring that he is King Love. However, Everywoman soon learns that he does not want her unless Youth and Beauty are ever present, and she refuses him. At this juncture, Passion, longing for revenge, has Dissipation steal away Beauty, to be held for a ransom. Everywoman flees from the house of Wealth in a panic, taking Youth and Conscience with her.

With Beauty lost, Bluff and Stuff quickly dispense with Everywoman's services as a theatrical star. Still seeking Love and fol-

lowing a suggestion of Youth about the love of gambling, Everywoman stakes all her worldly goods in a great gambling hall, in the hope of winning a clew to Love. She loses everything, and incidentally, Lord Witless, also ruined, kills himself.

New Year's Eve finds Everywoman and Youth, poverty-stricken, wandering in the streets. Father Time beckons and Youth leaves Everywoman forever. In desperation, Everywoman tries to sell herself to Wealth. The latter, however, will have nothing to do with her, now that Youth and Beauty are gone. It is then Everywoman finds that Nobody is her friend. As the chimes ring out the New Year, Truth and Conscience leave the great church across the street. Falling at the feet of Truth, Everywoman declares she is ready now to follow Truth.

To the modest cottage of Truth comes Everywoman, to discover that the young physician, the son of Truth, is the Love she has been searching for. Modesty, who has been taken in and cared for by Truth and Love, quickly recovers, and Love declares that Beauty will be ransomed by Right Living. In a quarrel over Vice, Wealth and Passion drown in the Waters of Oblivion.

Moving Pictures Used in Field Work Help in Promotion of Agriculture

By Geo. D. Lowe

Cartoon from "The Charge of the Tick Brigade"

The use of moving pictures in connection with the field demonstration work of an agricultural promotive agency along entirely new lines was given a most effective and satisfactory test recently in the South. The Georgia State College of Agriculture, the United States Railroad Administration, the Georgia Landowners' Association, E. I. du Pont de Nemours & Co., manufacturers of agricultural explosives; five tractor manufacturers and two manufacturers of stump pullers, co-operated in the organization and operation of the Georgia Land Clearing Special, a nine-car demonstration train which staged working exhibitions of land clearing and tractor plowing in eighteen counties of South Georgia.

It was decided to use moving pictures as an advance agent in publicity work to increase the attendance at the demonstrations in the field, to continue the life of the work and to spread its effects over much more territory than the train could hope to cover. The section to be traversed is the most advanced and progressive portion of the great Coastal Plain Area of the South where once grew the famous yellow pine, but which is now mercly a cutover region in the intermediate stage between lumbering and agriculture. In some respects the section is extremely progressive, but in others rather backward, particularly in its habit of farming among stumps instead of completely clearing the land in the outset. As the land of the Coastal Plain Area from North Carolina to Texas is mostly a succession of broad level or slightly rolling plains the mission of the train was characterized by the slogan "Making Prairies and Multiplying Manpower," the prairies to be made by the removal of the stumps of the yellow pine, the only obstructions to cultivation, and the multiplication to come from the use of tractors on these artificial prairies.

At the first demonstration outside Cordele, Ga., a thousand-foot reel of the demonstration work was made by a representative of the Pathe News service. This reel showed the stump-blasting crew at work getting out stumps with dynamite, and also the blasting of a ditch ten feet wide and of considerable length in one shot. The two stump puller outfits were shown in operation, as were also the various tractors. This picture was shown throughout the South as a part of the weekly news and a representative of the State College went ahead of the train, showing it in the local houses in advance of the train's arrival. It was found that this method of advance publicity was quite effective, and it was used quite often in large towns off the line of travel. On the train was carried a complete outfit for giving a regular entertainment the night before the demonstration and also the night following where the schedule permitted. On these programs were shown some constructive pictures designed to educate the people of the section visited to the possibilities of agriculture. The five-reel picture, "Hearts and Jerseys," featuring May Irwin and furnished by the American Jersey Cattle Club, was shown a number of times and attracted great attention. Before a people extremely backward in dairying walked the Jersey queens of splendid eastern herds and all the operations of modern dairying were shown.

Another picture shown at times was the "Charge of the Tick Brigade," an animated comedy made by the Bray Studio for the Bureau of Animal Industry. The particular work at which this picture is directed is in operation in the section visited by the train, the eradication of the fever tick in cattle. The southern reel of the American Aberdeen Angus Breeders' Association, and one furnished by the Shorthorn breeders were also shown occasionally.

It is always astonishing to realize how little the people of a section know about its history, its beauty spots and high spots of agricultural and industrial development. To offset this ignorance in this instance the Georgia Landowners' Association, through Secretary F. H. Abbott, showed a six-reel feature film made by the U. S. Reclamation Service right in South Georgia and used in army camps on this side and overseas as a part of the Land for Returning Soldiers propaganda. This picture has a thread of romance running through it and shows a soldier and his bride seeking a new home

Courtesy of Universal Film Mfg. Co.

Farm scene from "Hearts and Jerseys." The lady is Miss May Irwin, who is well remembered as a stage favorite

in South Georgia. The best live stock and dairy farms, the beauty spots of the Georgia coast country that are so rich in historical interest, and the best developed general farms are all shown in a series of splendid pictures. Without doubt showing a people the possibilities right around them is the most effective demonstration work possible and it can be done only through moving pictures.

The United States Reclamation Service sent J. B. Dame, one of its field men, to the train to make a pictorial record of its demonstration work. These pictures will be bunched with the previous ones made in the same territory and the whole circulated through the regular distribution plan of the service all over the country.

Can Any of Our Readers Help Out Here?

Stixrud Brothers, 307-308 Globe Building, Seattle, Wash.
Dec. 31, 1919.

Reel and Slide Magazine Co.: Through an accident, we lost every copy of the "Reel and Slide Magazine" and "Motion Picture Age," which we had on our files, with the exception of the December number. We regret this loss extremely of course, since there was a great deal of information contained in these magazines that was of great value to us in the work we are trying to do among the schools and churches.

We shall be delighted to pay you 50c for each copy of every back number you have.

Will you kindly mail them to us and also send us a bill for same? Stixrud Brothers.

So many requests of this character have been received that our files are exhausted, and we have only been able to send Stixrud Brothers the August, 1919, number. Can any of our readers help them out?

"Treasures of the Wilderness" is to be the title of a new moving picture production, now being filmed by the Educational Films Corporation, to illustrate the magnitude and importance of New York's fur auction sales, showing how the city has become the center of the world's fur trade.

Where the Moving Picture Is Used in the Church Service

Story of a Pastor Who Believes in Serving the Community in Which His Church Stands in Ways That Are Entertaining as Well as Those of Instruction and Spiritual Uplifting

By Rev. Frederick H. von der Sump

(*Pastor Trinitarian Congregational Church, New Bedford, Mass.*)

IF there is one question that has been uppermost in minds of the leaders of Christian churches more than any other, it is the subject of the evening service. It varies with the community. It is safe to say the vast majority of churches have come to look upon it as a "problem."

I have asked myself another question: Have we not approached the matter from the wrong angle? Why is the Sunday evening service a "problem"? Is it not rather an opportunity? From this point of view I have studied my own church and adapted my program to meet its greater opportunity.

The working force of my church is a body of intelligent, cultured, educated people. Their morning service must meet their needs. But the church, in my mind, stands to serve its community as well. We are located "downtown." Few of my people care to attend the evening service. With my standing committee's full consent I have decided to adapt my Sunday evening "opportunity" to serve the community. A popular service—with the use of songs, orchestra, organ and vocal talent, and the motion picture.

In coming to this conclusion I first endeavored to get the mind of my people on the matter. A questionnaire was sent to every family. One question therein read: "Should, or could, a motion picture be used to illustrate the sermon? (Let us bear in mind that since the war a splendid service of films is available for church use, used by many churches with great success.)"

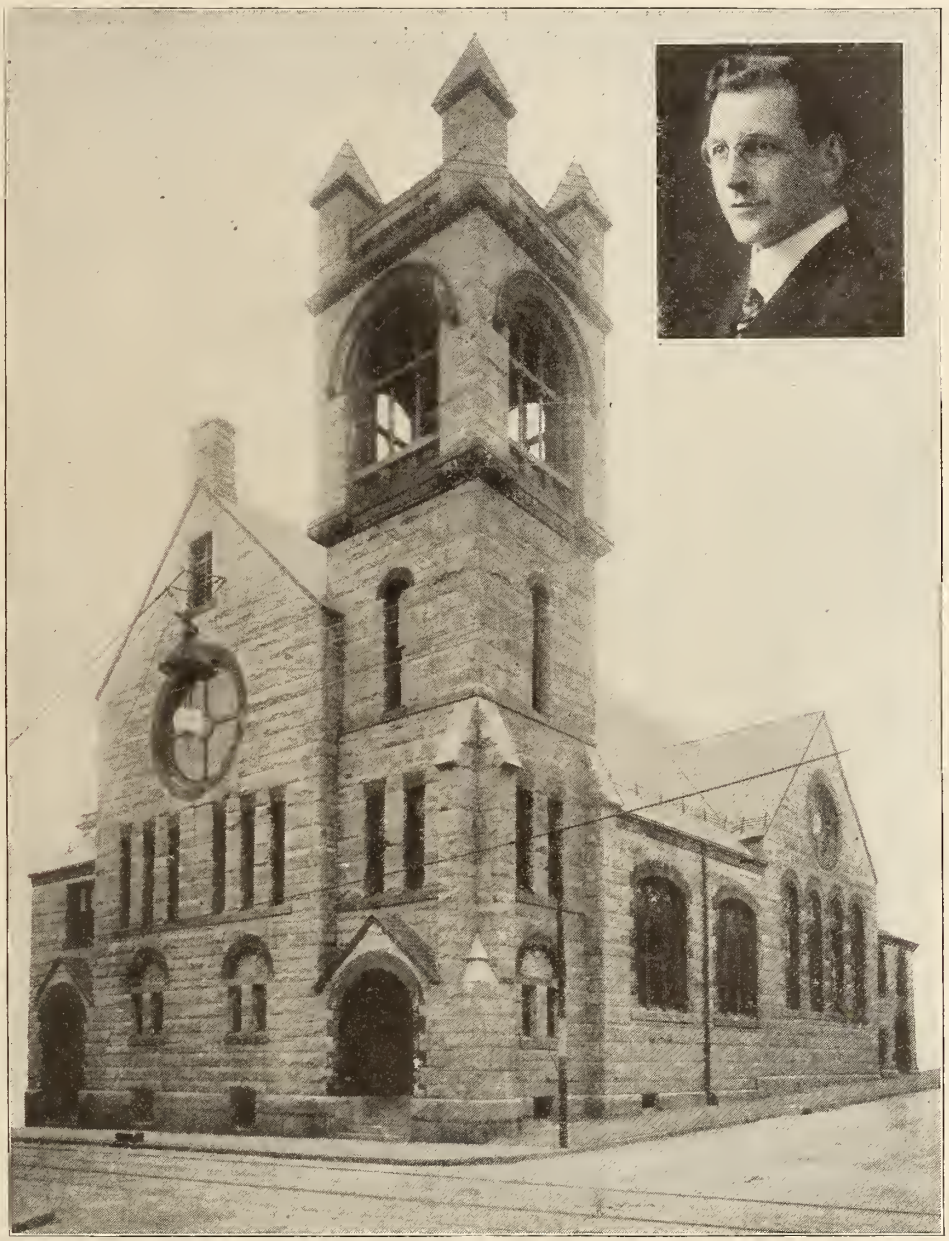
The response to this questionnaire was most enlightening in many ways. It revealed, first of all, that my church believed in my point of view as to the function of the church. Though many could not attend and others did not desire to, they felt the church should serve. In the second place, only two per cent of the replies were opposed to use of the motion picture.

As a result, a motion picture machine of the very best type has been installed. My program was started December 14, 1919.

My object and program has several aims. I do not aim at a mere entertainment. I recognize the fact in education that truths can more easily be taught through the eye than the ear. The speaker who can paint a word picture of a great truth, so that his hearers can see it with their mind's eye, gets his truth delivered with the greatest success. This is recognized by all speakers, and teachers. This is the first argument for the use of the moving picture.

The second fact we all recognize is that the moving picture of today may be a great good or a great harm. It is said that one-fifth of our nation's people attend the moving pictures every day.

Anyone who attends the commercial moving pictures knows that the public is getting good and ill from them. Our police court records record the ill. It is there that the small boy learns to stage a bank robbery, break into houses, make a successful holdup and get away with the goods. He sees life portrayed too often in a cynical light. The sacred things of life, the church, the home, sex relations, the marriage tie, filial relations, are often lightly treated, or portrayed in such a way that greater harm than good results. Many films have their greatest appeal in their "spice" and their risque atmosphere. I know that this is not necessary. There are films that are funny and not cheap. There are films that are strong, powerful, portraying all of the emotions and ideals of life, and are at the same time educational and entertaining.



The Trinitarian Congregational Church, New Bedford, Mass. Progressive churches and pastors, such as those here pictured, are rapidly lifting the moving picture to a place of great usefulness in the religious, social and educational life of our country. May their power increase and their work grow mightily.

To offer an opportunity for my people to see these films, and to use such films for the general public is my second object in using them in connection with my evening service.

I know my seating capacity will be filled. People still believe in the best. Where is there a better place to give them the best than in the Christian church on the Sabbath day? There ought to be nothing inconsistent in presenting truths with the moving picture and maintaining a spirit of reverence, the presentation of religious and spiritual truths through the singing of religious and folk hymns, in a church. The difficulty in doing this will arise from the psychology of association. The film has been a commercial affair. It may, for some, carry the commercial atmosphere into the church. There was a time when the violin, that tenderest of all musical instruments, was barred from the church because of its association with the dance hall. This feeling has been overcome. The psychological antipathy for the film can be overcome. Nothing in itself is unclean, it is our use of it that determines its worth. It is the church's task to utilize every implement of life to its highest good. The moving picture, I believe, can be used with power by the church.

The Questionnaire

Greeting to the Friends and Members of Trinitarian Church: The pastor of Trinitarian is anxious that our church shall in the

largest way serve the needs of its parish. The standing committee of the church, together with the pastor, plan the program of the church. Their one great difficulty in planning is to know what our people want. A large and expensive church plant is maintained. A morning service of culture, uplift and training in religion is sought. A School of Religious Education is conducted. Work among and for the young people is carried on. A mid-week service of prayer and conference is held. But we have as yet no service on Sunday evening. A great usable plant is standing idle. We are planning to put it to use. We are seeking advice as to how we can best use it to meet and fill the needs of our parish and community. Just here we want your advice. What do YOU think the church ought to do on Sunday evening? Will you make this questionnaire worth while by using the envelope inclosed and telling us what you think as suggested by the questions?

Before answering these questions remember that the committee is fully aware that many of our people cannot and do not care to attend an evening service. There are many reasons. We are not raising a single question concerning any answer you make. What we want is your frank answer based on what you think. Will you be frank, and will you aid us by your answers?

1. Do you feel that an evening service will meet a need in your life or your home?

2. Even though you cannot personally attend an evening service, do you feel the church should have one to serve the community?

3. What form of service is needed? (Let it be taken for granted that whatever the service, the teaching of religion, morals, inspiration to higher living, and the cultivation of the Christ-like life is the sole aim.)

(a) A straight gospel preaching service?

(b) A popular service, making use of choir and congregational singing, or orchestra, or stereopticon slides?

(c) Should, or could, a motion picture be used to illustrate the sermon? (Let us bear in mind that since the war a splendid service of motion picture films is available for church use, used by many churches with great success.)

4. Would you be willing to help carry on an evening service, if there was work that you could do?

[A recent letter from Mr. von der Sump makes a good finish for this article. Here it is.—EDITOR.]

I am pleased to report that my four weeks' trial of the motion picture in connection with my evening service has far exceeded my anticipations. My church has been packed to capacity after the first night. My question was whether I could maintain the fine spirit of worship that I desired and use the movie. I have never held more splendid meetings. Hymns sung from the screen was a great feature. I preached a fifteen-minute sermon and followed with the picture. In some instances the connection was not close, but on Christmas Sunday the service was splendidly unified.

Last Sunday I preached from Holman Hunt's picture, Jesus standing at the door, followed by Jack Pickford in "Bill Apperson's Boy." The connection was very good. Next Sunday I speak on "The Gospel of Good Cheer" and show Douglas Fairbanks in "The Habit of Happiness." My services have convinced the most conservative in my church that it is a most worthy form of service. Many reports of various natures come to me as to its value. One mother of a large family said the other day: "We don't go to the Olympia any more. Sunday evening gives my family all the movies they desire, and with it so much that is worth while instead of questionable pictures and cheap vaudeville."

I am thinking strongly of putting on a service through the week, designed especially for the children. I feel that this will be rendering a real service to my people. The Sunday theaters opened two weeks ago, and last Sunday, a severely cold day, saw a falling off in their attendance; my attendance was the best of the four evenings. I am convinced that the combination service for Sunday evening is a great move forward, and serves many needs.

Superintendence and Visual Departments of N. E. A. Will Meet in Cleveland February 23

February 23 the Departments of Superintendence and of Visual Education will meet in Cleveland, Ohio, in annual convention. For the Visual Education department it will be their first meeting, as the department has been but recently organized. It is their plan to work over, in a scientific way, the whole field of visual material in order to be able to make authoritative statements as to the value and importance of the work.

It is intended that the investigation shall cover the use of the stereograph, stereopticon, opaque projector, moving picture machines and all other forms of visual equipment and the officers express the hope that everybody interested will co-operate in this field of the work.

The officers of Visual Education department are:

President, L. N. Hines, State Superintendent of Public Instruction, Indianapolis, Indiana; vice president, Superintendent J. H. Beveridge, Omaha, Nebraska; secretary, Charles F. Pye, Secretary Iowa State Teachers' Association, Des Moines, Iowa.

For this department the program of Wednesday afternoon, February 25, is as follows:

Address—"Visual Education in Community Center Work," Chas. Roach, head of Visual Education Department, Extension Division, Iowa State College, Ames, Iowa.

Address—"Concreteness in Education," Superintendent J. H. Francis, Columbus, Ohio.

Address—"The Economic Side of Visual Education," Prof. J. Paul Goode, University of Chicago, Chicago, Ill.

Round table discussion on Visual Education, led by Superintendent Frank A. Gause, Bay City, Michigan.

The exhibits of all their activities at the annual meetings of the Department of Superintendence of the National Education Association have a well established reputation for excellence and drawing power and will include interesting demonstrations and exhibits of the visual instruction work and equipment. The exhibition will occupy the second and third floors of the new Bolivar-Ninth building near Euclid avenue and Ninth street, but as Cleveland does not have a convention hall with facilities for taking care of the estimated attendance of 7,000 or more, meetings will be held in various places with the Cleveland hotel as headquarters and place of registration.

Screen Now Utilized to "Direct" Music in New York Theaters

By Jonas Howard

An experiment has been conducted in New York City by the Bray Studios and the management of the Rialto and Rivoli theaters, Broadway's leading picture palaces, which is interesting and which promises much for the future. By a special process of "double animation," J. F. Leventhal, of the Bray staff, has produced a 500-foot animated drawing of Mr. Hugo Reisenfeld, musical director of the two theaters, conducting the orchestra in their playing of "Sari."

By projecting this film on the screen, the Rialto management finds that the same effect is secured as when Mr. Reisenfeld is personally standing in the orchestra pit, leading his orchestra. The musicians are able to see the screen plainly and to follow the movements of their leader, so carefully has the moving picture been timed to the needs of the music.

Mr. Reisenfeld is one of the highest salaried directors in the United States. As he cannot be in two theaters at the same time, although they are within a few blocks of each other, he can conduct from the screen at one while he conducts in propria persona at the other.

The first film was made as an experiment in order to see if the thing would work out successfully. It is said that both the Bray experts, Mr. Reisenfeld and the theater management are perfectly satisfied with the results obtained. It will be possible, in this way, for the most famous conductors of the world to lead orchestras in many cities simultaneously. It is possible to make a set of stock films of the leading composers in standard and popular pieces, which can be rented for a week for the benefit of the local orchestra.

Orchestra leading lends itself to animation perfectly since it is purely a matter of motion and expression. The utmost care is necessary, however, in order to get the correct timing for the music and the film, so that synchronization will be perfect. The Bray Studios, which have made a special study of animation, applied their most modern and scientific methods to the Reisenfeld picture with the result that it runs smoothly and without the slightest jerk or unevenness. It is as if the leader himself was posing. Even his personal characteristics have been retained and his likeness regarded.

The film was used one week at the Rialto and one week at the Rivoli. While the experiment was conducted with the waltz, "Sari," there is said to be no reason why the same thing cannot be applied to more complicated selections. Orchestra members pronounced the enterprise a success from the start. They claimed, in fact, that they were better able to follow Reisenfeld's leadership on the screen than in person. The movements were more clearly and rhythmically defined, owing to the prominence of the screen and the black and white figure in motion on its surface.

The first of the year's series of stereopticon sermons was given at the Methodist Church, Astoria, Ore. Seventy-five children, under the title of "Christianity and World Democracy," portrayed the relation of Christianity to the new world order.

New York Schools Teach Geography With Lantern Slides

Comprehensive Method of Visual Instruction Worked Out by Department of New York State University and Placed at the Service of the Grade Schools

(This notice of a bulletin which was prepared for the use of teachers by Professor A. W. Abrams, chief of the visual instruction department of the University of the State of New York, is not intended as a complete review, but rather a suggestive illustration of what is being accomplished in visual methods of instruction by those who have the work in charge and are putting heart and mind in it.—Editor.)

THE University of the State of New York is engaged this winter in carrying out a well laid plan for the teaching of geography to fifth grade school classes by the use of lantern slides. In a comprehensive, clear and complete outline of the method as applied to the continent of South America, Professor A. W. Abrams, chief of the university visual instruction division has given the teachers a guide that, if followed with any degree of closeness, cannot fail to give the fifth grade pupils a much sounder knowledge of the continent and its peoples than many instructors in geography have themselves today.

In an introductory note to the bulletin, which is one of those regularly issued by the university, Professor Abrams writes:

South America is a vast continent rich in natural resources, with rapidly increasing trade in which the United States is bound to acquire an ever larger interest. It behooves the schools to teach the subject with this fact in mind. The continent is fairly easy to study because of its relatively simple coast line and relief and because its industries are as yet chiefly those associated with the primary resources of mines, forests, grazing lands and soil. Most of the geographic facts concerning South America to be presented in the elementary school can be successfully taught rather early in the course.

The Visual Instruction Division offers an exceptionally well selected collection of significant pictures and maps for an objective study of South America and invites the schools to make a thorough test of what can be accomplished by the visual method of presentation. The following notes are not offered as an orderly, general statement of the visual method, but chiefly as an aid to teachers in understanding some of the aims of this method and as a means of directing the use of slides for intensive classroom study of a particular subject. The notes, therefore, will have their fullest value when read in connection with an examination of the pictures.

The bulletin begins by giving terse instructions regarding equipment. Any classroom may be used, but the lantern must be taken to it and used at the daily class period, and the work must not degenerate into several days of book work and an occasional "showing pictures." It is essential for the class to be liberally supplied with suggested books on South America, with wall and text-book maps, and with current news items showing the importance now attached to South American trade. It is recommended also that early in the study a picture of the Pan-American building at Washington be shown and its purpose explained.

The teacher is told thoroughly to familiarize herself with the subject and further be able to differentiate essential from unessential facts. Unless she is disposed to pursue her studies much beyond the limits of the text-book, she should not attempt this method. Those teachers who have taken a class over South America in accordance with this outline report that they studied more than usual, but enjoyed the work and were themselves profited. The teacher is herself to visualize correctly and vividly the different regions and the grand division as a whole, and to have clearly in mind the organized knowledge with which she is to leave her pupils at the end of the period of the study. She must give the amount and sort of study to each picture necessary to enable her to know not merely the particular things shown in it, but the significance of these things as representing important aspects of the geography of the continent.

Ona Indians. This slide is used to illustrate how these primitive people supply the primary needs of food, clothing and shelter. Note size of the man and the tendency to improve dwelling place.

As to general procedure, omission is directed at the beginning of all study of the grand division as a whole, such as position with reference to latitude, oceans, etc., and also general shape and relief. Do not begin by teaching the name and boundaries of each country, the rivers, the mountains, etc. When the several regions of the continent have been studied as outlined below so the pupil has really visualized the parts, he must see the whole. It is assumed that the pupils who are to do this work have already acquired some notions of the principal land and water areas of the earth.

Every effort to visualize the form, size and position of a part of the continent necessarily has some reference to the whole. These elements of the mental picture should involve frequent comparisons of one place or region with those already studied. The result is a better understanding of the continent than can be had by reading at the beginning statements concerning the whole. A few brief exercises on the "drill map" toward the end of the course will show that time has been gained by omitting at the beginning the "continent as a whole."

The first problem is to note on a map the point of view and to determine the direction in which the observer is looking. The place is Mendoza, on the Trans-Andine Railroad, at the foot of the Andes mountains, view nearly south. Lead pupils to visualize the plain as extending far to the east, observe character of soil and vegetation and from collateral study learn how the western, or higher, steppe of Argentina differs from the pampas around Buenos Aires. The view is used in connection with a rainfall map for the continent and the fitness of this arid region for sheep raising is brought out.

At the outset have pupils compute the length of a degree of latitude and use the result (nearly 70 miles) regularly to measure distances from the maps. Disregard meridian lines for estimating distances. Study the pictures (including maps) first; let reading follow. If the picture work is properly done, pupils will use their text-books and other reading enough and to good advantage. Let it be clearly understood that the visual method does not mean giving up the text-book. It does call for a new use of this aid to study.

Directions are given

as to the time to be given to the pictures during each class period, the number of slides to be used, the study and review sessions, and the question is asked:

What better basis for oral and written composition can pupils have than the full, clear and vivid ideas they may acquire from geography studied both objectively and through extensive reading, particularly when the teacher has formed in them the habit of orderly procedure in making observation, has accustomed them to note similarities and differences and has led them to draw conclusions from the knowledge acquired? Geography makes its appeal to imagination. The mental picture is no less suitable for English composition because it corresponds to a reality. Surely not all composition by pupils should be story. The practical need is for ability to state in a straightforward but orderly way what one person wants to tell another about some topic of interest. Why should we so often cast about for a topic when some study the pupils are pursuing offers so many suitable ones on which their minds have been well filled with ideas?

The bulletin illustrates the proper method of procedure in teaching by a suggestive outline for each political division that in itself supplies information and refers constantly to the slides and maps. But time and again it insists:

The pictures serve to attract attention. With them can be associated the significant facts. But do not fail to note where the picture was taken and to locate the place on the map. It is not memory of verbal statements we want, but mental pictures.

Typical of the outlines is one of the southern end of the continent, that land known to nearly all of us vaguely and by name alone.

THE ARGENTINE AND CHILE

Observe the boundary line (F 4) between Argentine and Chile, but otherwise disregard political divisions.

Observe map F 5 closely especially for the Strait of Magellan and Tierra del Fuego. From what ocean does the strait begin on the east? the west? The strait may be represented by three straight lines. What is the relative length of each? What the direction? Make this exercise a test in observation. Have some pupil draw lines on board. Note whether he has observed the relative position (latitude) of the eastern and the western ends. From an inspection of the map the class can see that the north and south section is about a degree long. Convert into miles.

Teaching points of Fd PuA2, Punta Arenas. In which direction is the observer looking in the picture? If there is any hesitation, project F 5 again and note location of city. Lead pipils to see snow. In what month was the picture made? What season? Where is the sun with reference to the observer? Determine by noting shadows made by the houses. The aim is to teach concretely that the position of the sun in the southern hemisphere is the opposite of that in the northern.

Fd PuA. Kinds of ships; number. A port of call—why needed? A coaling station—where is the coal obtained? Strait of Magellan belongs entirely to Chile, but it is free to all commerce—freedom of waterways. Name other ship passages that are free. The most southern city in the world. Use Map Ez 3. Compare latitude of Punta Arenas with that of London. Size of city. Encourage pupils to consult tables in text-books.

Fd Mb2. Tops of partly submerged mountains. Examine map of west coast of Chile. Note latitude of Strait of Magellan; meaning of snowcapped peaks (effect of altitude). Forests also tell of abundant moisture. Use rainfall map.

TEACHER MUST AWAKE IDEAS

There is time for all this, but the teacher must know for what each picture is to be used and see that the exercise moves along rapidly. She is chiefly concerned with awakening ideas, not to special phase of screen instruction the writer has ever seen. Professor Abrams says of it:

"This pamphlet illustrates very well the type of visual instruction work we are especially emphasizing in our teaching institutions. While we lend slides for lectures and other forms of popular instruction, we are at the same time laying considerable emphasis upon the development of this work in the classroom as a daily teaching method. We undertake to furnish to a school the entire collection of 179 slides for the entire period that is to be devoted to the study of the continent of South America, but we do this only where a school shows that lantern equipment is provided for the room in which instruction is regularly given and that it will be used regularly for the first presentation of each topic taken up.

"Our plan provides for a considerable amount of topical reading, for review, drill, study period work, etc. It will be necessary "hearing a recitation."

Which part of Argentina is sparsely populated? Inspect map F 45. Have pupils note where the railroads are. Let a pupil point out on the screen each city indicated on the map for the northern part, numbering in order as he does so; in the southern part. Train in map reading. Do not be content merely to give information about South America.

There are some people in this southern end of the continent. Use pictures of Ona Indians. Their size; dress; houses. How do these Indians get a living? What does the method of living tell about the stage of civilization? Compare Fa X3 and Fa X4. How did the Indian of Fa X3 get the material for his house? Have pupils recognize the primary needs of food, clothing and shelter. In the study of the Indians of southern Argentina, have in mind the topic "people," and that there are very many Indian tribes in various stages of civilization in South America.

A long list of slides, covering each of the outlines, completes the bulletin, one of the most thorough and complete guides in this for the teacher using slides under this plan to devote most of the classroom period to actual teaching rather than hearing lessons. We shall undertake to multiply the slides to the extent that may be necessary to meet the demands of our schools."

County Farm Bureau Work With Moving Pictures in Iowa

By W. H. Williamson

(Assistant County Agent Leader, State Agricultural Extension Department, Maquoketa, Iowa)

A County Farm Bureau agent is distinctly a salesman. He must sell his services as an organizer and office manager to a public which, in many cases, must be educated to the necessity of co-operative intradependent action in the study, development and protection of their mutual production interests. It is good psychology for him to appeal to the public he seeks to impress through every sense possible. The rural telephone, local newspaper and practical farm demonstrations must be the foundation medium of expression of his advertising schemes. These are the usual instruments of County Farm Bureau operation. Since his work is educational and organic he must make use of the usual organized, educational approaches to the minds of his hearers. If, in addition to all these various means of appeal, he can make use of the striking and the unusual, he makes the permanent impression doubly strong.

In the motion picture machine, as used in the local country school house in connection with a Delco light system mounted on a truck, I have attained the unusual and linked it up with whatever organic educational structure there is in the local rural community. The unusual sight of electric lights in the country school house, the local habit of meeting in this school house and of considering anything which emanates from it as being of educational character, all serves to enforce the impression sought for by the county agent. Add to this the impression made by the graphic presentation of thought and method as given by the motion picture, and it is an idea entirely lacking in merit which cannot be put over by the live county agent in this manner.

The county farm bureau is seeking to develop intradependent co-operation between town and supporting country side. Individual or collective selfish interest must necessarily be the first narrow, compelling motive which attracts interest to the operations of the county bureau. It secures the free use of the Delco light system and moving picture machine from the local town agency, for the selfish purpose of advertising and exploiting its wares. It secures the interest of the school district for the selfish purpose of securing a free pig, a registered calf and free trips to the state fair for the children of the district, but, having once brought these various individual interests together in a collective way, it is an easy matter to secure larger, public spirited collective results which are far-reaching in their general effect upon rural life and organization. For this reason the motion picture machine is absolutely unexcelled as a medium through which to impress both the organic idea and technical application.

We have found our farm audiences to be thoughtfully attentive and directly influenced in their thought and action by the unspoken suggestion and method of the pictured demonstration. County Farm Bureau work consists in good salesmanship. If you have something of real value to your public for sale, its merits must be brought forcibly before them. If to the usual advertising method you add the element of the unusual and link it up with whatever is of organic value in the community your success as a salesman is assured. For this purpose the moving picture has no equal. It is unusual, it is clear and graphic and it affords you the unlimited realms of human experience to draw upon.

Boston's System of Moving Picture Regulation

The National Board of Review has brought out in pamphlet form the address delivered by John M. Casey at the recent joint conference of city officials and the National Board of Review, descriptive of Boston's method of motion picture regulation. This system, of which Mr. Casey as chief of the mayor's bureau of licenses is in charge, has stood the test of a number of years' experience. Having as its fundamental idea conformity of local exhibitions to the decisions of the national board (a skilled volunteer organization reviewing practically the entire entertainment motion picture output), it both protects the public and enlists the co-operation of film exchanges and exhibitors. Mr. Casey's address should be in the hands of all city officials concerned with motion picture regulation, as well as of other public spirited people interested in this subject. Copies of the pamphlet may be obtained on request from the National Board of Review, 70 Fifth avenue, New York City.

The Screen Considered in Relation to the Social Fabric

A Glimpse at the Ideas and Ideals of Moving Picture Production as They Are Understood by One of the Foremost and Most Successful Directors in the Industry

(Standards and ideals in film production are here discussed by one of the most famous film directors of the industry, who is also an actor-playwright and theatrical producer. He has directed Mary Pickford, Geraldine Farrar and many other famous stars of the film. Among his most notable achievements have been "The Whispering Chorus," "Old Wives for New," "We Can't Have Everything" and "Till I Come Back to You."—Editor.)

By Cecil B. De Mille

IT has become somewhat of a proverbial saying that the screen is a democratic institution. Perhaps this has been regarded largely as referring simply to the business methods employed in conduct of the industry, or to the lives of those who are engaged in the pursuit from one angle or another. But its most direct application is to the effect of the pictures themselves upon the people who see them.

If the drama of the stage was the means of bringing into the lives and thoughts of the great social body in some degree the conception of "how the other half lives" the screen has been ten times as great a factor in this respect. Millions see the films where thousands see the stage plays. This is resultant from the very nature of the two forms of entertainment. The possibility of unlimited duplication of a motion picture drama makes it possible for people everywhere, in the most remote hamlets, the uttermost ends of the earth, as well as the largest cities and towns, to see not only the pictures, but the best in pictures.

Unless the producers of pictures appreciate to the fullest possible extent the importance of their medium, there is a very grave danger of the "tail wagging the dog." Immersed in the actual task of making pictures, it would be very easy indeed to lose sight of the effect of the completed photoplays. Thus the producer and director who takes his art seriously and has as well some measure of regard for the ethical considerations and the rights of the public must be ever on his guard against his medium becoming the means of spreading dangerous propaganda, giving erroneous impressions or creating false ideals in the minds of the people.

Wielding so great a power, the picture producer cannot in the very nature of things permit it to sway him from whatever ideal he has established for himself. To do so would be to fail in his duty towards his fellow men, and no one, however professedly independent or even indifferent, can afford to fail in this regard.

Cecil B. De Mille

The picture, as a result of the catholicity of its subject matter, its general circulation, must appeal to as great a variety of classes as possible. Now, I am not one of those who hold that the public, even the less informed portion thereof, is unable to judge good from bad, or that it is unable to discriminate in matters of art or ethics. Indeed, I am of the opinion that a grave error has been made by some of those who purvey entertainment for public consumption, in their tendency to "play down" to the people, as they have sometimes expressed it. There is never any reason to play down—in fact, we will be serving our own interest by playing up to the highest standards, and we can be assured that the people, even those elements which are commonly called the "lower classes," will respond surprisingly.

This brings me back to the starting point—the democracy of the screen. The pictures are unquestionably, aside from the mere entertaining value they possess, the most effective means of bringing into closer contact the alleged classes and thereby destroying that class distinction which has not always been inseparable from a species of autocracy. Even if all people by reason of economic conditions may not live in the same way, they can think largely in the same way. By elevating thought to the standard of perfection we set, we contribute to an elimination of the class distinction idea.

As means of education without the necessity of a direct and professed intention to teach, the pictures are admitted to be an equal. Not even the press which must depend upon the printed word can hope to sway the minds as will the visual appeal of the screen. Nor do I say this with any disparagement of the press, which has done more than anything to knit more closely the social fabric of our country and of the other nations of the world. In the time of war we have had it proved to us over and over again that the screen was unequaled as a means of bringing home the vital question of the great conflict. We *saw* the effects of war; we learned through our visual organisms the dastardly methods of the Hun; we realize that men were making sacrifices unparalleled in the world's history in the cause of principle. Nothing else could have brought to the man who stayed at home more clearly or more graphically the true conditions over there.

Having thus, in a sense, glimpsed the power of the screen in great national issues, given an idea of the strength of the motion pictures in any phase of life, of the duty the producer owes his audience, I shall endeavor to give some concrete examples of what I have personally attempted and succeeded in doing along a line that I believe to be unique in a large measure at least.

It is merely stating a truism to say that it is not only in the battlefields that the greatest battles are fought. The human mind is an arena for conflicting forces. In the home, the castle of every man, tragedies are enacted, sorrows are experienced, even the most sublime happiness achieved—life in the home mirrors the life of the world.

To take the fourth or front wall from the home and expose some of the inconsistencies of the life therein; to follow certain characters, thus brought to the attention, through their problems, and in one way or another point out either directly or indirectly, a solution thereof—this is a task that is much more difficult to do properly than at first be imagined. In a degree this has been the motif of all domestic dramas, but so far as I know there are few examples of a really effective result which did not in some measure distort conditions. To do this is to rob the result of all its value save perhaps that of entertainment. The exaggerated or distorted view of life is more pernicious than one can dream of, while truth, however painful, is always salutary.

Do not mistake me and imagine that I as discounting the value of entertainment either from the point of view of the people or the producer. The pictures must be entertaining to find and hold its audience.

The recent success of one of my Artcraft special pictures, "Don't Change Your Husband," is a case in point. I left no stone unturned to make it entertaining, but at the same time I endeavored to dissect a situation that may be commoner than we suppose. I employed rather direct means to attain this end. I did not falter at apparently intimate and sometimes seemingly trivial incidents. We must probe to the root of the evil if we would remove the infec-

tion. But there is a possibility of employing finesse in our probing as the skilled surgeon employs the most delicate instruments and a touch lighter than that of a virtuoso in accomplishing his purposes. To be coldly brutal is unnecessary, but there are shades and degrees of shading that may accomplish the same ends with less danger of offense. Nor can we neglect the sense of humor in our dealings with life's problems, for there is always a humorous side to most things and this may not be overlooked.

In the picture referred to I showed that domestic felicity is impossible unless there is mutual respect and consideration. If either husband or wife be lacking in these either disruption or a lifetime of self-immolation and unhappiness must result, with one or the other doing all the sacrificing. I did not leave the story hanging in the air, however, but followed it to its conclusion and saw the situation righted ere I dropped it. Nor was it necessary to strain a point to bring about a satisfactory, even a happy conclusion. It was the best possible solution and one that might be effected in similar cases at any time.

In every instance I expended the greatest possible thought in presenting the picture correctly. Miss Jeanie MacPherson had handed me a story that offered wonderful possibilities—it was for me to develop these and make the public feel as well as see them. I have made it my inflexible rule never to present an untruthful condition or action. To do so would be to offend the cardinal principle of the art; as I believe, create a wrong impression of life and its customs and, frankly, to deceive the public.

If life in the higher stratas of society is lived in a certain way and I wished to reflect that way upon the screen, I would not permit a makeshift. When people witnessed the scenes in a fashionable home or gathering they would gain a correct idea of the actions and habits of the people revolving in such circles. That is an ideal and must be lived up to, else the producer is defeating his own ends and failing to justify himself or his work.

How a Moving Picture Theater in Vermont Is Helping in Community Betterment

By H. C. Wilson

We are running the Community Theater here in Lyndonville, Vermont, on some lines that are peculiar to this place alone. Our village of 1,500 people is progressive and prosperous, owns its public utilities, has a music hall that seats 1,000, a new $30,000 schoolhouse, and is a clean country town with a Community League to look out for its interests. The Community Theater, which I own, is not a large one and is not in its own building, but in a business block with stores on either side of it. But it is used by any and everyone who comes into the village at any time, for a resting place or a rendezvous to meet friends. There is no other public place for this in the town except the railroad station and that is not always a pleasant place to linger or to talk personalities.

I started this theater in November, 1918, with no desire or intention to make a fortune. I had and have a very great desire to run the best moving picture show that can be run, and to make the theater a place that everyone would enjoy visiting. I told the people so when in my first advertisement I invited them to my "coming-out party" as a "movie man" (of course, nothing to pay) and showed them news weeklies, war pictures and a serial. It took, the people came and I went on from that to this:

THERE IS NO PLACE

Where the tired mother with the little baby may go and rest her tired arms and let the youngster have a short nap.

THERE SHOULD BE A PLACE

Where our outside friends could meet and sit down while the remainder of the shopping is done by father.

THERE IS A PLACE

Here's where we rechristen the Star theater. From now on it's the COMMUNITY THEATER. We may never get close to the stars, but we are all very close to each other. And so it is the "Community Theater" where you may come and rest. It's always warm; it will be open, latchstring out, morning and afternoon.

THERE IS NO CHARGE

This will not obtain when we have a matinee, of course. No children unattended. Now let's see how it works.

H. C. Wilson, Proprietor.
M. E. Buskett, Manager.

That also took, as I have said, and now I show every night one clean picture, news weeklies Mondays and Thursdays, and on Tuesday night, travel scenes. I invited the doubters and the "don't-care-for-its" to come at their expense or mine. The expense part was immaterial; I did not want them to miss all the beautiful things they might see each week because, shall we say, they did not "know?" The plan worked, and our people have come to know that good, clean pictures are a recreation, an inspiration and a measurable part of education.

During the summer I had one outdoor play on Sunday evening and had 3,000 people besides those in the motors that surrounded us. We gave "Hit the Trail Halliday," had singing of church hymns for a short period, a prayer by one of the ministers, and I gave a short talk on the day and what we should have as far as behavior was concerned. Let me tell you that we had as truly an atmosphere of church as could have been in one of our churches. At this showing of course we made no collection nor was there any paying done.

During the present winter I shall have some union services in the theater on Sunday evenings, show a religious picture with much singing, some preaching and a real service, without any charge or collection. I should be glad to have everyone hear the children whistle and sing during some of the performances. I am much interested in music and I can say that the work of this sort done by the youngsters is really remarkable. I have two reasons for making these intervals; first, to interest them and keep them from moving about and making noises, and second, to cultivate their love for music. It sure does work to perfection. Let the flag be shown and the piano strike up "Yankee Doodle," and the children whistle in perfect tune and stop at the proper time with the precision of a band.

I trust I have not made this article too lengthy, but I am much interested in this place and have great visions of what it can be made to do in such towns as ours. It may be of inestimable value or it may be of—you know what.

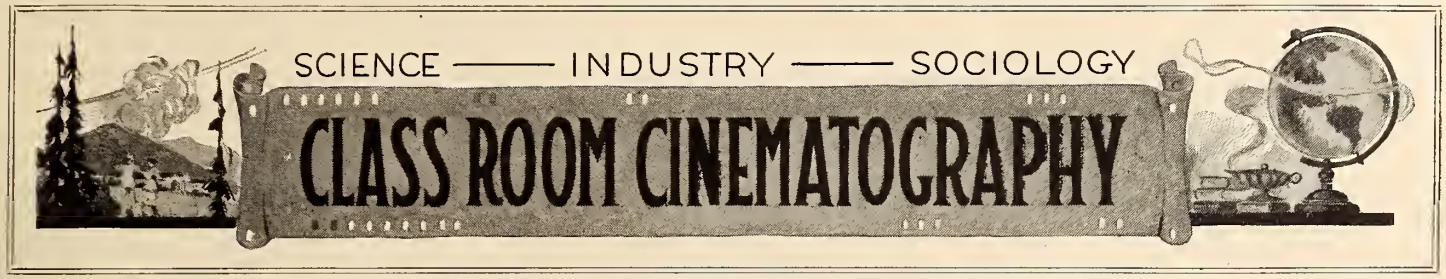
Outside of the Community Theater at Lyndonville, Vermont, when it was trimmed up for a special showing some time ago.

Church and University Will Commemorate Lincoln's Birthday

Church and school alike are preparing this month to commemorate the memory of Abraham Lincoln, who guided the Union through the most critical period of its history. Honor is also being done to the late Benjamin Chapin, whose famous screen version of episodes from Lincoln's life, "A Son of Democracy," are the best known screen exposition of the martyred president's sterling virtues. Rev. Dr. Newell Dwight Hillis of Plymouth Church, Brooklyn, will officiate at the unveiling of a portrait of the late Benjamin Chapin at exercises to be held at the church on Lincoln's birthday. Coincidentally the announcement has been made that the original stage settings which Chapin used in filming his screen series have been donated to the Lincoln Memorial University at Harrogate, Tenn. In the heart of the Cumberland Gap section these settings will form the nucleus of the university's theater, to be used by a dramatic club being organized at the university to inculcate a deeper appreciation of worthy drama.

Americanization Motion Pictures

A list of 224 motion pictures suitable for use in Americanization programs has been prepared by the National Board of Review. The national board had foreseen the call for pictures of this type and when the joint committee on education of the Senate and the House in Washington adopted the resolution last month requesting the motion picture industry "to do all in its power to upbuild and strengthen the spirit of Americanization within our people" the national board regarded the time as ripe to put in available form the data it had been gathering. The result is this list of pictures drawn from the product of all companies; dramas dealing with American life and short pictures of travel in the United States and possessions as well a those showing American industries and accomplishment. This list may be obtained freely from the National Board of Review, 70 Fifth avenue, New York City, upon request, accompanied merely by postage. The board will also assist those desiring to use the pictures in special programs outside the theaters, to obtain them. This is the only fairly complete list of motion pictures which is known to have been drawn up so far for Americanization purposes.



Moving Pictures in Education

By Floyd E. Cook

(Superintendent Consolidated School District No. 54, Bruno, Minn.)

DURING the war moving pictures were used to instruct the soldiers in the art and practice of war, as well as a means of entertaining them in their periods of leisure, and homesickness; they were by them encircled with influences which taught a moral and mental, as well as spiritual, lesson; and by their use at that time as a medium for news and patriotic teaching the people in general were instructed and benefited. Now that the war is over, and the quick results of teaching by means of the moving pictures have been seen, educators all over the country are demanding, and they certainly have a right to demand, the adoption of the moving picture method for education in all lines of school work.

We may well ask ourselves first, what do we mean by educating by means of the moving pictures? Whom are we going to educate? I speak for the small rural community and the country town, when I say that we shall educate the pupils of the school, primarily, and secondarily the people of the entire community, for you may be sure that when we have educated the former the latter will become educated by "induction." When the pupils are taught the things which are really worth while, they will convey many of these things to their parents, who will indirectly be benefited thereby. However, in the rural community, I consider that the education of the adult population is as important as the education of the children.

Let us first see how we shall go about it to educate the community, then we shall come back to the more common meaning of the term education. In the average rural community and small country town there is little of an uplifting nature except the church and the school, and they are not always what they should be from the social standpoint. There are few men who desire to get entirely out of communication and association with their fellowmen. But in these communities there is too often nothing for the people, especially the young people, to attend which will have an uplifting effect, and since they are of the social nature they will find something to attend, which usually means the public dance hall, than which nothing under the sun can have a more degrading influence and effect.

Let us now assume that the particular community has nothing except the dance hall and pool halls for amusement, as was actually the case in this town until the advent of the moving picture. Since, as before stated, people will find something for amusement, they were at these places in great numbers, and, unfortunately, most of the dances were "pulled off" on Saturday nights. And, as is usually the case with Saturday night dances, they "broke up" at three or four o'clock in the morning. Now, anyone knows in what condition people would be to attend the services of the church the next day, had they the inclination to do so, which most of them did not have after such a night. Result, no young people in the churches, and when all the young people of a town, or practically all, grow up under the influence of the dance hall instead of the church, it is readily seen what will be the condition, morally and spiritually, of the entire town when the young people have grown up; nothing to do with the things that make for betterment, no desire to live better lives, simply the desire to "have a good time" as they see it, and let anything that has an influence for betterment "go to the dogs," and even scorn it, and make fun of the people who try to do something to make the world a better place in which to live, and something which will enable them to live better, happier and more decent lives. This has been the actual condition and experience here. It is time that there should be some educating done, if we are to make any kind of decent citizens to carry on our community life.

When such a condition exists, more than one year of faithful effort is required to change it to any appreciable degree; it will require at least a complete generation of hard work to educate such people. But it is in just such a community that education of the right sort is needed, and one of the best ways to reach the adult population is by means of the right kind of moving pictures, for they will come to a moving picture show when it is almost impossible to get them together for anything else; and by using the morally clean pictures, interspersed with strictly educational pictures, these people can be reached. The bare fact that they can be gotten together is educational, for they meet with a common aim and interest. But when such pictures as "The Crime of Carelessness" is put on the screen before them, where a factory is burned, young girls crippled for life, and hundreds of men thrown out of employment because one careless young man threw a cigarette stub under the stairway, it is bound to set some of them thinking, and when we can get people to think, they are well on the way to being educated We have tried always here to show pictures which would have an influence for good, rather than to try to appeal to the passions of the young people, as the city houses so often do.

So much for the education of the community. Now let us see what can be done in the school room by means of the moving picture films. This is what the people as a rule call education, teaching the young boys and girls in the school room, and I am not so sure that most of them do not yet believe that educating the child means to teach him reading, 'riting and 'rithmetic. Many of them are not up to date on the newer and better methods of education, as well as the broader education, that of making a boy or girl fit to be a citizen of this great country of ours. And since that is the aim, to make him a citizen, why not employ the best methods to be had? Why compel a child to read and study an entire book to learn a certain thing, when he can get the same thing and get it better in two or three reels of moving picture films? We have tried out this method of education in our school, and know how it works. For example, we had two reels of pictures on coal mining. These were shown to the pupils, and then each teacher required the pupils of her room to write an essay on that subject as a theme in composition or English work. Some of the results are really remarkable. Third and fourth graders got more out of those two reels, and were able to write about it, better, than they could possibly have done had the teacher told them all about it in twice the time.

(Written by fourth grade pupil after seeing a moving picture on coal mining)

COAL MINING

I have been upstairs to see some pictures on coal mining. I saw the donkeys that have never seen sunshine.

The men were busy at work with their lamps in their caps.

They were digging up the coal with their pickaxes.

The coal was hauled out of the mine and dumped into cars and hauled to the breaker to be broken into small pieces.

It was hauled to the place where it was washed.

Afterward the coal was put into the elevator and dumped into a ship and shipped away.

Some of it was loaded into cars and hauled to other cities.

Illustrating this argument is a sample of the compositions produced on this subject, written by a member of the fourth grade, after seeing the reels on Coal Mining. It shows what these nine and ten year old pupils will get by the picture route. And I believe that they will do equally well with other subjects, and when reels of text-book material are ready for use, as they are being made ready, I believe that the school that educates with the moving pictures will be the school that will get the best results with the least expenditure of effort and time.

If, for example, we are teaching geography by means of moving pictures, we get pictures of scenery and travel to teach physical geography. These pictures are "moving," and therefore of enough interest in themselves to hold the attention of the pupils; and there is usually enough story connected with them, as for instance where travelers are feeding the bears of the National Parks, to hold their attention, which aids in getting the physical status of the ground. We have tried both the moving and the still pictures, and we find that there is always more interest in the moving ones.

Or, if we wish to teach a class in dairying we get pictures on dairy shows, stock judging, etc. Or, again, we get a film illustrating some of Shakespeare's works, as Julius Cæsar or Macbeth, or

(Continued on page 31)

NEW INSTRUCTIONAL Films and Where to Get Them

Travel, Literary, Industrial, Topical and Comedy

Films for the Family Group

NOTICE

Inasmuch as the scope of the work of the League has increased so as to make the present name inadequate, the name of the National Juvenile Motion Picture League has been changed to the National Motion Picture League.

(Received and listed by the National Motion Pictures League of New York)

The following list of endorsed pictures is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these lists our readers may select a high-class show, schools and churches may arrange suitable programs, and theater managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pitcures not suitable for this list receive no public comment.

FAMILY FILMS

(Recommended for Young People and Adults)

Dawn. Reels, 6; producer, J. Stuart Blackton; exchange, Pathé. Remarks: Sylvia Breamer. In part 2, cut title, "Dorothy Stayed Down in the Garden." In part 6, cut scene of attempted suicide.

In Wrong. Reels, 5; exchange, First National. Remarks: Jack Pickford. In part 5, cut shooting scenes.

The Web of Chance. Reels, 5; exchange, Fox. Remarks: Comedy. In part 2, cut subtitle, "If there is anything in the rumor, etc." In part 5, cut subtitle, "In the days before the corkscrew lost its pull, etc." and "You're a dern desperate looking character."

Luck in Pawn. Reels, 5; exchange, Famous Players-Lasky Corp. Remarks: Marguerite Clark.

Tailor Maid Reel, 1; exchange, Universal. Remarks: Billy West Comedy.

NON-THEATRICAL FILMS

(Available for Use in Churches, Schools and Other Non-Theatrical Institutions)

The Gentleman From Indiana. Reels, 5; exchange, Famous Players-Lasky Corp. Remarks: Dustin Farnum.

The Black Wolf. Reels, 5; exchange, Famous Players-Lasky Corp. Remarks: Lou Tellegen.

Each to His Kind. Reels, 5; exchange, Famous Players-Lasky Corp. Remarks: Sessue Hayakawa.

The Siege of Petersburg. Reels, 2; exchange, Beseler. Remarks: Anna O. Nilsson.

A Kiss for Susie. Reels, 5; exchange, Famous Players-Lasky Corp. Remarks: Vivian Martin.

David Garrick. Reels, 5; exchange, Famous Players-Lasky Corp. Remarks: Dustin Farnum.

The Rainbow Princess. Reels, 5; exchange, Famous Players-Lasky Corp. Remarks: Ann Pennington.

The Traveling Salesman. Reels, 5; exchange, Famous Players-Lasky Corp. Remarks: Frank McIntry.

Esmeralda. Reels, 4; exchange, Famous Players-Lasky Corp. Remarks: Mary Pickford.

Old Glory. Reel, 1; exchange, Beseler. Remarks: Signing of Declaration of Independence, the birth of the flag, Betsy Ross, after surrender of Cornwallis, war of 1812; Mexican war, 1846-48; Lincoln signing proclamation of emancipation, 1863; Lee's surrender, 1865; Spanish-American war, 1898.

JUVENILE FILMS

(Recommended for Children Under 12 Years of Age)

The Two Columbines. Reels, 2; exchange, Famous Players-Lasky Corp.; non-theatrical film. Remarks: A Christmas story.

PROGRAM NO. 1

(Recommended by the National Kindergarten Association)

Bobby Bumps Gets a Substitute. Reel, ½; exchange, Famous Players-Lasky Corp.; non-theatrical film. Remarks: Comedy.

Alice in Wonderland. Reels, 3; producer, Young and Wheeler; exchange, Eskay-Harris. Remarks: Fairy story. In reel 1, cut scene where Alice steals the tarts.

PROGRAM No. 2

Bobby Bumps Helps a Book Agent. Reel, ½; exchange, Famous Players-Lasky Corp.; non-theatrical department. Remarks: Cartoon comedy. Cut scene where Bobby kicks the book out of agent's hand. Cut subtitle, "Sit there until I tell you to get up."

Alice, Through the Looking Glass. Reels, 3; producer, Young and Wheeler; exchange, Eskay Harris. Remarks: Fairy story, by Lewis Carroll.

PROGRAM No. 3

(Selected by the National Kindergarten Association)

Cinderella. Reels, 4; exchange, Famous Players-Lasky Corp.; non-theatrical department. Remarks: In part 1, cut all witch scenes and scenes of snakes, toads, etc. In part 2, cut sub-title, "Troubled consciences" and scene showing visions of witches. In part 3, cut clock scenes, and all visions.

Bobby Bumps' Fly Swatter. Reel, ½; exchange, Famous Players-Lasky Corp.; non-theatrical department. Remarks: Cut sub-title, "The accident causes Fido," etc. Also subtitle, "Pa is as mad as the —" and scene showing devil.

INDUSTRIAL FILMS

(These Films May Be Obtained Free of Charge)

Silks and Satins. Reels, 2; exchange, Universal. Remarks: Bureau of Commercial Economics. Child writes essay on silks. Hatching of eggs of silk worm, picking and chopping mulberry leaves, feeding grubs, rice straw to hold cocoons, complete cocoons, moth emerges, loose ends gathered and wound on reel, winding raw silks in skeins, dyeing the warp, beaming, twisting warp threads together, filling weaving, looms, inspection.

America's Heritage. Reels, 2; exchange, Universal. Remarks: A Boy Scout picture. Part 1: The boy of today is the man of tomorrow, the "Boy Scout oath," a "motor truck hike," pitching tents, raising "Old Glory," saluting the flag, drilling, wigwagging, making fire by friction, making "trails." Part 2: On a hike, bathing, back just in time to get the flag down before the sun sets, Sunday morning service, scenes from Niagara Falls, Lake Champlain, Crazy Landing, Old Orchard Beach, first aid in drowning, breaking camp, etc.

INSTRUCTIONAL FILMS

Daily Life of a French Sailor. Reel, 1; producer, Pathe; exchange, Beseler, reissue; remarks: French navy boats, the Joan of Arc, a sailor's life, saluting the flag, mopping deck, the lookout, signaling, rapid fire practice, wash day, repair work, drilling, wrestling, gymnastics and games, mess call, inspection, etc.

How Plaster Is Obtained. Reel, 1; producer, Pathe; exchange, Beseler; reissue; remarks: Gypsum quarries, gypsum, a mineral consisting of sulphate of lime and 21 per cent of water; when burned to drive out the water and ground up it forms plaster of Paris.

International News No. 45. Reel, 1; exchange, Universal. Remarks: Charleston, S. C., war veterans sent to guard coal fields during strike, a typical miner's village; society folk at the Meadow Brook Hunt Club; revolutionary Russia starving and pleading for bread; Hoover committee on U. S. cruiser distributing food to peasants; Mrs. Geo. F. Parker, sponsor at launching of new naval boats; bee culture at Harvard.

Hearst News No. 45. Reel, 1; exchange, Universal. Remarks: Belgian monarchs bid farewell to America and sail for home. San Diego, Cal., battleship brings home U. S. aviators murdered by the Mexicans; Philadelphia, animals at the Zoo, Boston; destroyer Reid, built in 46 days.

The Biography of a Stag. Reel, 1; producer, Ditmars; exchange, Ed. Film Corp. of America. Remarks: The antlers of the deer dropping off; views of the antlers from the time they begin to grow until a year later, when they are full grown.

Pathé Review No. 23. Reel, 1; exchange, Pathé. Remarks: Pathécolor California, in the land of new-born waters, vineyards; Ditmars film, the tail of tails, tapir, scorpion, South American coolie, kangaroo, honey bee bear, kittens, Novagraph film, galloping horse, deer; 100 per cent ships at Hog Island.

Pathé Review No. 25. Reel, 1; exchange, Pathé. Remarks: Pathécolor, Chamonix, France; how to keep tabs on tomorrow, how the weather man does it. Washington tower and devices, therograph; sirens of the field, plants that trap insects, pitcher plants; Ditmars film, the marabou and chow; Novagraph film, swimming and diving.

Pathé Review No. 27. Reel, 1; exchange, Pathé. Remarks: Pathécolor, in the heart of France; Ditmars film, animating the animal, rhinoceros, gnu; manufacturing coke; Novagraph film, inside facts on field sports.

International News No. 46. Reel, 1; exchange, Universal. Remarks: Views of sinking of British merchant vessels by German submarines, taken from official documents of German commanders; the fortress at Heligoland; Polar bears arrive from Arctic; wooden L trains telescope in New York; Pershing takes part in celebrating of the signing of armistice; firemen brave death in factory fire in Long Island City; Sir Thomas Lipton reviews the Shamrock IV in Brooklyn; Prince of Wales as guest of nation.

Hearst News No. 46. Reel, 1; exchange, Universal. Remarks: Paris, France, dedicating church of Sacre Coeur, cardinals and bishops from all over the world take part; Winthrop, Mass., streets flooded; El Paso, Texas, auto races; sinking of merchant vessels by German submarines. Cut Indoor Sports cartoon.

New Screen Magazine No. 40. Reel, 1; exchange, Universal. Remarks: Hunting fresh water pearls, gathering mussels, sorting and matching pearls, a $300,000 necklace; the national desertion bureau, finds eight out of 10 deserting fathers; the caterpillar of the Bog Sphinx moth, its habits; the secret of beautiful eyebrows, by Lillian Russell; device that prevents asphyxiation of well-diggers; cartoon, futurist movies.

Chinese Scenes. Reel, 1; exchange, Beseler. Remarks: Eating with chopsticks, small feet of woman, showing bandaging, prisoner loses his queue, family conveyances, irrigation of rice field, plowing, grinding millet, Foochow road, wedding procession, hair dress of Manchu woman, funeral procession.

Scenes in Korea. Reel, 1; exchange, Beseler. Remarks: Main business street, ancient conveyances of all kinds used in bringing food to city; a Korean artisan at work, doing the family washing, Korean dances, Korean types, grinding corn, a tramping gobbler, the old Imperial palace, Lotus palace, etc.

A Caribou Hunt in Newfoundland. Reel, 1; exchange, Beseler. Remarks: The American reindeer is rarely found south of Canada, where it is carefully protected by game laws and hunted only in winter. Leaving Portland, Maine, and arriving at Millertown, journeying by boat to the camp, following caribou tracks in the snow, the game.

Training Eve. Reel, 1; exchange, Outing Chester Picture Co. Remarks: Japanese gardens, training future Geisha girls of Japan, the cherry blossom dance, dressing the hair, arranging a marriage, a Japanese wedding, Iris gardens.

Photoplay Magazine Screen Supplement No. 10. Reel, 1; exchange, Ed. Film Corp. of America. Remarks: Stars as they are, and a little journey to Filmland, home of Mrs. Chas. Chaplin (Mildred Harris) in Hollywood, California, Mrs. Chaplin and her mother, Bessie Barriscale, Briggs the cartoonist, Pauline Frederick and her mother, Eddie Polo in western scene, Jos. Martin, Irving Cummings with wife and child, staging a shipwreck for a picture, Jesse L. Lasky, Tom Meighan, Cecil B. DeMille, etc.

Hooping Up. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: Showing how barrels are made, felling trees, sawing logs, making staves, drying them for seven months, sawing ends, steaming barrels, testing steel hoops, gluing, painting and finishing, nine months in making of a barrel.

Rock of Ages. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: Scenes taken near Atlanta, Ga. Stone mountain, all granite, cutting up a mountain, polishing granite, putting granite blocks to their various uses, a boulevard paved with granite, a public library, monuments, etc.

Pathé Review No. 28. Reel, 1; exchange, Pathé. Remarks: The gorge of the River Aar at Meiringer, Switzerland, 1,000 feet deep, the Giessbach falls; putting the atmosphere on the map, measuring it with balloons, flight followed by instruments, speed, course and altitude; Novagraph film, dancing; from blossoms to brooms, stocking the tassels stripping of seed and making of brooms; Ditmars film, showing birds of spirit.

The Why of a Volcano. Reel, 1; exchange, Ed. Film Corp. of America. Remarks: The origin and decay of a volcano, savage offering sacrifices to volcano, the research of scientists have bared secrets of the volcano, ages ago action of earth's surface in cooling, wrinkling, it forms cracks and fissures through which lava works to surface, molten rock hardening into different form, mound formed, explosions, output of lava could cover New York 21 cubic miles (cartoon), ash is pulverized lava; setting and boiling volcano in Hawaii, falling ashes, river of mud, etc.

Pathé News No. 95. Reel, 1; exchange, Pathé. Remarks: Beddock, Nova Scotia, airplane ship invented by Dr. Alexander G. Bell making 71 miles an hour; I. W. W. headquarters routed; London, Lord Allenby as guest of Lloyd George; Phoenix, Ariz., aviator leaping from one machine to another and back again; Sheepshead Bay, N. Y., bicycle practicing for six-day race; Washington, D. C., Peace Treaty rejected, Premier Clemenceau, President Wilson; Texas, a cattle roundup; New York, Prince of Wales, etc.

(*Continued on page* 24)

UTE CORPORATION

PRESENTS

HALLBERG'S
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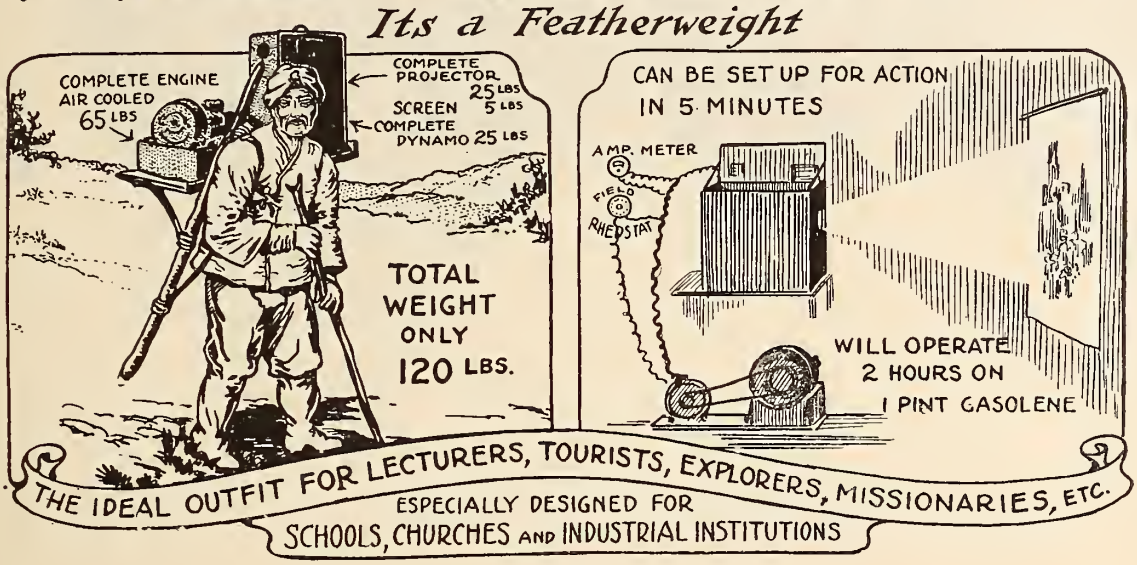
Its a Featherweight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SAMUEL GOLDWYN, *President*

Films and Where to Get Them

(*Continued from page 20*)

Fox News No. 14. Reel, 1; exchange, Fox. Remarks: Prince of Wales leaves for home; mine sweepers arrive home, reviewed by Secretary Daniels, "the Suicide Club of the navy;" latest news from England, Armistice day celebrated, King Alphonso of Spain, Admiral Beatty, Field Marshal Haig at Bournemonth, the Shah of Persia at Aldershot, Lady Astor, first woman to be elected for parliament; Uncle Sam calls a rabbit drive, nets 20,000; Attorney General Palmer and family; girls drilling in California.

Gaumont Graphics 87. Reel, 1; producer, Gaumont; exchange, State Rights. Remarks: Oakland, Cal., commuting by airplane latest fad; Greenwich, Eng., Arab chief on visit; New York acclaims the Prince a regular fellow; Oakland, Cal., U. S. submarine chaser; Worth, Ill., turkey farm; Paris, bicycle race; Sheepshead Bay, training for bicycle race; Buenos Ayres, South Americans take great pride in their navy.

Hearst News No. 48. Reel, 1; producer, International; exchange, Universal. Remarks: Paris, French pay tribute to dead heroes, service at American cemetery; Ossining, prison fire; Berlin, horse show; Centralia, I. W. W. suspects held; Mineola, trying out new Forman pleasure plane; New York, Prince of Wales bids farewell to America; Cambridge, Mass., Yale-Harvard football game. Cut Indoor Sports cartoon.

Pathé Review No. 29. Reel, 1; exchange, Pathé. Remarks: Pathécolor, views of France; how science gives eyes to the army and navy, polishing a lens, testing correctness of lens, prism binocular, cat eyes of the navy spy glass; a little call on a lady spider, dinner time, how the front door works, eggs; growing dates in California, picking dates, sterilizing and preparing for market; Novagraph film, juggling.

New Screen Magazine No. 42. Reel, 1; exchange, Universal. Remarks: An international bug, the Praying Mantis; some tips on lips, showing the right kind of milk pitcher to use; a minute a day will beautify your neck, by Lillian Russell; what sulphur gas will do, scientific experiment; proper games for children, "nose and toe game," "Indian wrestling," "squash pyramids"; futurist movies.

Out of the Sea. Reel, 1; producer, Prizma; exchange, World. Remarks: Key West fishing for sponges, glass bottom buckets used, diving to get sponges, marketing sponges of many types; strange fishes of different types and hues, daintily tinted angel fish, black angel fish, marketing large turtles, imposing fishing tackle, the catch, skate, turpon, whipray, hammer-headed shark, harpooning hammer-headed shark.

Fishing at Otsu. Reel, 1; producer, Prizma; exchange, World. Remarks: Daily life in Japan village rarely visited by foreigners, children watching fishermen, methods unchanged in 100 years except for oil engine; loading ship with food, launching ship, poled through surf to deep water, moves out to fishing grounds, repairing fish nets, toes are as useful as fingers, untangling and drying nets, fish placed on sale, after successful catch the fishermen pay visit to shrine, special gown worn by members of crek having greatest catch, the honored fisherman.

Hearst News No. 49. Reel, 1; producer, International; exchange, Universal. Remarks: New York, army and navy game; Los Angeles, raising bunnies for my lady's wardrobe; Berlin, President Ebert and wife; Baltimore, fire in college; Washington, D. C., interesting kiddies of the foreign envoys; Indoor Sports cartoon.

International News No. 49. Reel, 1; exchange, Universal. Remarks: Italy, the Duke of Aosta inspecting Italy's new strongholds, Pola, the great Adriatic stronghold, now in Italy's possession; Admiral Riggo. Austrian battleship now in Italy's navy; blasting a cliff in Tennessee, 30 tons of dynamite; yacht races resumed on Baltic at Stockholm, Sweden; an ounce of prevention, patriotism taught in public schools at Seattle, Wash.; a silent tribute to England's war heroes, traffic stops in London; submarine pulled ashore at New London; on both sides the border in Mexico, a Mexican outfit and an American battery; Red Cross stamps.

Pathé News No. 96. Reel, 1; exchange, Pathé. Remarks: Hoboken, N. J.; the Imperator returns to Britain; Paris, Marshal Joffre reviews poilus at Pantheon, Foch and Poincare; New York, Jewish demonstration against Ukranian massacres; Cambridge, Mass., Harvard defeats Yale at football; New York, Secretary Daniels reviews 59 mine sweepers; Mineola, L. I., triplane to be used from battleship, a combination air and sea plane; San Diego, Cal., a gold spike marks completion of railway.

China and the Chinese. Reel, 1; exchange, Beseler. Remarks: Shanghai, street scenes, various conveyances, cargo coolies at work, European quarters, race course, racing, on the roofs, funeral, gin-rick shows. Chinese wheelbarrows, open air restaurant, warships, Buddha fete and parade, tea house, Chinese wedding, etc.

Islands of the St. Lawrence. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: Seeing a few of the Thousand Islands, place where brother of Napoleon was exiled; bridges of the East River, Brooklyn bridge, built in 1870, thirteen years in construction, Manhattan bridge, Williamsburg bridge, the world's greatest suspension bridge, Queensborough bridge.

Pathé Review No. 30. Reel, 1; exchange, Pathé. Remarks: Pathécolor, views from the city of Le Mans, an old English stronghold; Ditmars film, protective coloring of insect, the Malaysian insect, frog, locust, caterpillar, flying squirrel; Novagraph film, throwing a man in self defense and boxing; making things right, machine gauges, standards made in Washington, D. C., heating, etc.; the African air hounds, red beaked hornbill, gray hen-parrot, African cousins of the American jay.

Gowns Venus Would Envy. Reel, 1; producer, Prizma; exchange, World. Remarks: Cockeroft batiks, the processes of making batik, method of dyeing originating with the Javanese several centuries ago, outlined in wax, wax prevents colors from running together, blending colors, final application, wax removed by gasoline, showing how "personality gowns" are designed, dyed and fitted.

The Apache Trail. Reel, 1; producer, Prizma; exchange, World. Remarks: Historic trail followed by the early Spanish explorers who searched for the fabled "Seven Cities of Cibold"; superstition mountains, scenes of Roosevelt dam, Fish Creek canyon, the White Man's buildings, the Grand Canyon of the Apache, mining possibilities, gila monster, flowering cactus, Apache camp, the Apache Indians at home and ruins of the homes of the cliff dwellers.

Screen Magazine No. 43. Reel, 1; exchange, Universal. Remarks: Down on the farm with Governor Frank O. Lowden of Illinois; passing of the famous Sherry's on Fifth avenue; the silent signal of ships in distress, scientific experiment; football ultra rapid camera; futurist movies.

Hearst News No. 50. Reel, 1; producer, International; exchange, Universal. Remarks: Plymouth, England, Lady Astor campaigning; Boston, traffic cops being drilled and then inspected by Governor Coolidge; New York, Emma Goldman and Alexander Berkman, noted Anarchists, arriving at Ellis Island for deportation; Los Angeles, motor race; Cattaro, Dalmatia, Italian prisoners released by the Austrians, embarking for home; San Francisco, girls from Chinatown; Camp Lee, Va., General Pershing on tour of the army camps of the country; Indoor Sports cartoon.

International News No. 50. Reel, 1; exchange, Universal. Remarks: Columbia, S. C., south pays tribute to Pershing; Philadelphia, world's largest crane launched; Saranac Lake, trapping fox; Washington, D. C., people in the public eye; New Orleans, La., French opera house burns; Plymouth, England, Lady Astor, first woman member of the parliament. Bismarck, N. D., gathering firewood during coal famine; Los Angeles, Cal., motorcycle race; Sandy Hook, N. Y., testing big guns that guard New York.

Birds of Sands and Sheep of Chelan. Reel, 1; producer, Ed. Film Corp. of America; exchange, Beseler. Remarks: Sheep entering the Okanogan forest after crossing the Chelan lake, inspected, sheepherders and their duty; humming bird and nest, terns.

Dutch Caps and Costumes. Reel, 1; exchange, Ed. Film Corp. of America. Remarks: Colored view of Holland, dykes 30 feet high protect the land, canals, bridges, milk barges, town hall of Middelburg, capital of Zeeland, a pig market, the town of Herve, costumes and caps from different parts of the Netherlands, old ladies' costumes.

In Shanghai, China. Reel, 1; exchange, Beseler. Remarks: Along the water front, cargo coolies at work, the European quarters, race track, street scenes in and around Shanghai, in the native city, funeral procession, warships.

The Refreshing Riviera. Reel, 1; producer, Prizma; exchange, World. Remarks: Mentone La Ville, on French-Italian boundary, day before yesterday section of Mentone, fishermen casting nets, churches and cathedral of St. Michel, Cap Martin, home of elite, Mentone itself is a garden, flowers are found everywhere, Roquebrune, two of our destroyers at Ville Franche, important naval port, roads of southern France.

A Department Store on Wheels. Reel, 1; producer, Bray; exchange, Goldwyn. Remarks: A study of the push-cart quarters of New York; unnatural history, the kinkojou, Armadillo, copy bara, dancing mice. Cut cartoon.

Pathé Review No. 31. Reel, 1; exchange, Pathé. Remarks: Pathécolor, climbing the Sunshine trail, California; the voice invisible, sending and receiving wireless, portable radium station; Novagraph film, billiard; Ditmars film, yaks and buffaloes.

Gaumont Pictorial Life No. 27. Reel, 1; exchange, Gaumont. Remarks: Extracting radium, crushing ore, can be used indefinitely; under sea gardens at Miami, Florida, scenes under water, among the coral reefs, the tree coral, finger coral, white coral; insect aviator turns acrobat, a fly juggles a cork, slings dumb-bells; touring over there, St. Sebastian, city of bull fighters and carnivals, Miramor, the palace of Spanish royalty.

The Story of Zinc. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: Last metal to come into use, zinc mining, section in Oklahoma and New Jersey, drilling 225 feet for ore, smelting zinc ore, the mix house, charging of zinc furnace, 24 hours to distill zinc from ore, drawing zinc, casting into slabs.

AVAILABLE FILM FOR SAFETY STANDARD PROJECTORS

Pathéscope Branch Office)

(The Pathéscope Library can be had at any

To permit a better selection of subjects, the Pathéscope Company has divided its list into classes as follows: 1, travel, hunting, manners and customs; 2, industries, forestry, agriculture; 3, popular science, natural history; 4, topical and war; 5, fairy and trick scenes; 6, comic scenes; 7, vaudeville; 8, comedies; 9, dramas; 10, religious and Biblical scenes; 11, reconstructed history; 12, military sports; 13, detective stories; 14, animated cartoons.

Reel No.	*Title*	*Class*
A-412	The Panama Canal	3
A-413	Camouflage	3
A-414	The Peril of Prussianism	4
A-415—(a)	Magic for Home Use	7
(b)	Women in the World of Work	2
A-416—(a)	Evolution of Dancing	1
(b)	Human Polar Bears	1
A-417—(a)	The Rudiments of Flying	3
(b)	Experiments in Physics	3
A-418—(a)	The United States Military Academy, West Point, N. Y.	12
(b)	Caring for Wounded Sailors on a U. S. Battleship	12
A-419—(a)	Sponge Industry	2
(b)	Japanese Ice Box	3
A-420—(a)	Army Tractor	3
(b)	Drills and Exercises on a U. S. Battleship	12
A-421—(a)	Modeling from Life	3
(b)	Flour from Potatoes	3

Fill In and Give This to Your Nearest Theater Owner

Proprietor.....Theater, City.

I am anxious to have my young people see, and, myself should like to witness, an exhibition of the following moving picture feature:

Name of picture.....

Producer.....Exchange.....

If your theater is willing to regularly exhibit films of this class and type, you may count on the regular attendance of members of our institution and their friends.

Signed.....

Date..... Address.....

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Proprietor.....Theater, City.

I am anxious to have my young people see, and myself should like to witness, an exhibition of the following moving picture feature:

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Signed.....

Date..... Address.....

Instructional Productions of the Month

Contents of NewsWeeklies, Screen Magazines, Industrials and Scenic Reels, Which Have a Regular Release Date, Will Be Reviewed in This Department.

Mirrors of Nature as Reflected by Burton Holmes

Burton Holmes has chosen a most beautiful medium of presenting to his fellow travelers his second strictly "scenic" picture, produced by Famous Players-Lasky, literally utilizing the mirrors of nature to show the lovely reflections of beauty spots, the quaintness of men's habitations and daily happenings on the borders of picturesque lakes, ponds and rivers. In this little journey to interesting places Mr. Holmes gives his audience more than mere reflections in water—he shows you such scenes as have interesting stories, legends or historical points which make them doubly interesting and are the cause of double reflections—reflections on the mirrors of nature and much food for future reflection in the minds of those who travel to these beauty spots with him.

"Valuable Holes" and "Ice Harvesting" in Pictograph

"Valuable Holes" is the novel title of the unusual subject that heads the Goldwyn-Bray Pictograph, distributed recently. The reel also includes two other subjects certain to interest picture audiences that enjoy the best in screen entertainments. They are "How the Ice Crop Is Harvested" and one of the Bray-International "Jerry on the Job" cartoons.

In "Valuable Holes" we have the whimsical creation of an imaginative mind that went to various sources for material to show that holes sometimes play an important part in modern life. For instance, gold is taken from holes, the soldiers in France found the dugout a fortunate place of refuge, manholes are a necessary part of the passages running under city streets, the hole in the needle is indispensable to its usefulness, the hole in a life buoy has been instrumental in saving many lives, and so on through a long list of valuable holes.

"How Ice Is Harvested" is a particularly timely subject for January release. The Bray cameraman visited a lake during the harvesting season and secured pictures of the operations from the time that the ice is marked off into blocks until it has been stored away in the great icehouses on the shores of the lake. As is customary in Pictographs, the concluding subject is a highly humorous cartoon introducing characters that have become popular with thousands of newspaper readers.

"Just Kids," a New Ford Educational

The Goldwyn Picture Corporation recently released a Ford Educational Weekly titled, "Just Kids—the Story of Gloves." The picture was taken in one of the many factories in Gloversville, N. Y., the home of the glove industry in America.

"Just Kids" was made with the same thoroughness that Mr. Ford applies to his other endeavors. The picture shows the raising of young goats—kids—for the sake of their hides. Some of the finest hides, however, are imported from France. They become "French kids." The tanning process is pictured, and then the cutting up of the hide into several thicknesses, or rather thinnesses. A huge circular knife exceptionally thin and sharp is mounted horizontally on a shaft and as the skins are fed to it slices them in several layers.

When the skins are ready to be made into gloves the patterns are laid out and the skins cut accordingly. Finally, the fronts and backs are stitched together by another machine, after which the finished gloves go to the examining room, where the inspectors add the final touches to the slick and smooth fitting gloves.

Gaumont News Covers the Country

Gaumont News No. 94, picturing the country-wide clean-up of "Reds," shows how New England does her share by arresting 670 and sends them to Deer Island for probable deportation. In the Eastern championships of skating, E. W. Kleinert wints the mile race in 3 minutes and 43 seconds on soft ice. Thirty-five lives lost as tanker smashes to pieces on rocks. The doomed ship was driven out of its course in a fog by the mountainous waves; only three saved. N. Y. child's hospital adopts new method of identifying babies. The babe has a foot print recorded immediately when born on the same papers with its mother's finger prints, preventing any mistake in identification later. Other items are: Mt. Tamalpais, Calif.—Thousands witness first aerial derby on Pacific Coast; Chicago, Ill.—Largest gas container in world put into service; Boston, Mass.—First cargo in five years from Germany; Red Bank, N. J.—High winds make ice boating thrilling; Cairo, Egypt—Peace times again bring the tourists to the Nile; Gordon, Wash.—Breaking an ice jam in the Columbia river.

Hearst News and International News

Starting the New Year off well Hearst News No. 1 for 1920 (Universal) shows the first motion pictures taken since the days of the war, Von Hindenburg, the former field marshal, appearing as a witness before the war probe committee. The arrival of Admiral Sir John Jellicoe, commander of the British fleet, and his reception in New York is next filmed. Counting noses with the census takers in New York, with the consequent comical situations as foolish questions are asked and answered affords quite a little merriment and suggests a new use for the adding machine. Ashore off the Goat Island Lights, some exceptional views of the wintry seas are secured and of dual wrecks off the treacherous rocks. An unusual scene is caught by the camera when the boys of the Omaha Balloon school engage in a fight to the death, and a disastrous air raid on the "enemy" lines with snowballs. Tad's cartoon, "Listening to Two Bar Flies," and several other items complete this reel.

International News No. 1 (Universal) contains some unusual aerial views when the cameraman takes pictures high over the little Adriatic port of Fiume, from whence fiery and fervid utterances have been lately emanating. The fiery poet D'Annunzio and his staff and supporters are caught close-up for the screen. An item in this reel which will probably meet with much applause is the blowing up of the oldest and strongest of Germany's inland forts at Gustrai, in accordance with the peace terms. Three champions are also caught on this reel: "Babe" Ruth, the greatest batsman in the history of baseball, whose recent $125,000 sale again put him in the public eye; Jack Dempsey, king of the ring, and Lieut. Locklear, dare-devil champion of the air. Jack Dempsey goes up with Locklear and is thrown all over the sky.

The cameraman makes a hot path after a cargo of wine and catches it just as it is slipping away to far-off China, to avoid the law. Colonel Tommy Tompkins' famous Seventh Cavalry show some real reel speed in a thrilling charge at Fort Bliss, Texas. Slipping along the border a little way, a new type of hospital to a new location. The rounding up of the Reds in New England, their boarding the steamer for "over there;" the conferring of Glasgow University honors on the President of the French Republic; glimpses of prominent world figures; a shot of a Chinese "Troubadour" troupe on its stroll through France at Chalon-Sur-Seine and a view of the battleship New Mexico on its way south, complete the reel.

Prizma Pictures Big Naval Guns

Prizma's most recent release (Republic Distributing Corporation), in nature's colors, "The Big Guns of the Navy," is an interesting portrayal of the launching of the dreadnaught, the manufacture of the guns, the training of their crews and the target practice in peace-time maneuvers which render the U. S. Navy the most efficient in the world. Being in natural colors, this picture has an entirely new interest when one sees the white-hot molten steel rush from the Bessemer furnaces into the great buckets and finally into the molds—strangely colored gas flames shooting from the molten mass, while the hydro-actetylene flame cuts away the surplus metal and the electric welding arc corrects minor defects. For Prizma shows in realistic manner the scenes impossible of adequate portrayal without the colors.

The target practice aboard is perhaps the most interesting feature. To see the lurid flash of the guns as the black smoke-cloud rolls away over the ocean's blue, is a spectacle.

Kinograms Has an Interesting Program

Kinograms (Republic Distributing Corporation) offers an interesting program in a release. The first subject was photographed in New York's famous Central Park. Did you know that some trees are planted with dynamite? Kinograms shows you how this is done. The next flash shows us how a big gas main was welded and sunk under the Hudson River from Albany to Rensselaer, N. Y. Everyone seems to be rushed at this time of the year. The postal Service has increased tremendously, so much so that down at Washington they are working day and night printing postage stamps to meet a record demand.

During the world war, pigeons played a great part to help us win. These veteran flyers are now located at the pigeon loft at Wayward, Calif. A Kinograms' photographer in London during the horse show held by the police, got some excellent close-ups of General Macready and Princess Louise. A big pork ranch out in California shows us a picturesque bit of animated scenery. "Pigs is pigs" in California. Other items are: The sketch Ajax on cruise to Pango-Pango; Beating the sugar shortage; "A Haircut Derby."

From the viewpoint of novelty in subject matter and interesting treatment it is doubtful if any of the Goldwyn-Bray Pictographs compiled recently has more to offer than issue No. 7018. It contains three subjects—"How Time Flies," "Pirate Castles" and one of Bray's inimitable cartoons. Incidentally, reports from exhibitors indicate the improved Bray process of animation as an important branch of motion picture entertainment.

"How Time Flies" traces from the earliest days the development of contrivances for keeping track of time.

Slides

Questions on Lantern Slide Subjects will be answered by mail if stamped envelope is enclosed in addressing this department.

"NO, these are not movie films. They are stills," said the manager of Underwood and Underwood, Touriscope department, to the query he divined in my glance, which, on entering his office, I cast at the stock of familiar film rolls about his room and on his desk. One is so unused to associating rolls of film with anything but "movies" these days that it had not occurred to me that they could be used for still pictures as well. On learning my mission, Mr. Ross, the manager, very gladly showed me what his company is undertaking to do along this line and explained this revolutionary invention.

"You see this film, in the first place, is much wider than the movie film, being 2¼ inches wide. Like a movie film, however, it contains a series of pictures, but it is unlike the movie in that each picture is a distinct and separate scene. Here, for instance," picking a film roll from the pile on his desk, "is one of Yosemite Valley," and, partly unrolling it, he held it up to the light, revealing a series of beautifully colored scenes, each one only slightly smaller than an ordinary lantern slide. "This film," he explained, "contains forty-two pictures or slides, covering a complete trip through the Yosemite Valley and arranged in the best order to give a complete conception of that wonderful region, a whole lecture series of beautiful slides on one film."

* * *

I picked up the film roll with thumb and forefinger and remarked at its lightness. "Yes," said he, "these films are non-inflammable and so may be used anywhere with absolute safety. A roll of these films, containing 100 slides, weighs only 3 ounces, and when wound on a reel only 8 ounces. You can appreciate what this is going to mean to the users of slides, when you realize that a case of 100 glass slides ready for shipment by post or express weighs 20 pounds, or forty times the weight of this roll of film; and whereas the postage and express on the sending of glass slides is a considerable burden on the business with them, especially in doing a rental business, the postage and express averaging about 75 cents per shipment for a set of slides, this film roll I sent through the mail for only 8 or 10 cents.

"Besides this, there is no handling of individual slides on the film, whereas ordinary glass slides have to be handled one by one and every handling leaves the finger marks, which, after each using, have to be rubbed off. All this labor, expense and bother is saved in using the films, and, besides, the slides cannot go in upside down, right and left reversed, or in any other way get out of order. The film can be run through the instrument as easily and conveniently as you play a victrola record."

* * *

"That certainly will make a tremendous difference to the users of slides," I said, "but how are these films to be used? It requires an entirely different machine from the ordinary lantern, I suppose?"

Here Mr. Ross turned and opened a cabinet and took out of it a little black metal apparatus, being about 10 inches in cubical dimensions.

"This is the instrument, the Touriscope, that takes these films," he said. "It fits on to the ordinary lantern as an attachment. I will show you how it works."

Then he walked over to a table, on which lay a Bausch & Lomb lantern. He lifted off the bellows and slipped the Touriscope attachment in its place.

"This was an ordinary lantern a moment ago, which would take only glass slides. Now it is a complete Touriscope-Stereopticon, and takes both glass slides and film rolls."

* * *

And he proceeded to show how the apparatus was threaded with the film. We then went into the demonstration room, equipped with darkening curtains. The lights were put out and by merely pulling back and forth a tiny lever, the film was run through, the pictures being thrown on the screen in continuous succession, while we talked, and without a slide or any part of the film being touched. The pictures were unusual and equal to the finest slide pictures I had ever seen.

"It is strikingly simple and marvelous in results," I said. "But I imagine many lantern users would find it a disadvantage not to be able to go back and show a picture again, as they may do with glass slides by merely putting any particular slide in again."

* * *

"That was a question met with in the early stages of the development, but the inventor finally succeeded in overcoming it entirely, as you can readily see." By moving a little pin into "reverse" position he then instantly turned the film back and showed again a number of pictures, and also showed me how simply and quickly the whole film can be rewound.

"How many models were made in the development of this invention?" was my next question.

"The present instrument is an evolution over several years from one distinct model to another. The simplification of the use of slides and doing away with the bulky, breakable, and inconvenient character of glass slides has been the dream of lantern users and the problem that elicited the attention of scientific men for many years. The first workable model that approached the result was the Fulton, produced about five years ago. This was followed about two years later by the Brenkert model. This latter model was remarkable, but subject to certain defects in working, which mitigated against its practical character. Last year, however, was developed the Bausch & Lomb model, which overcame most of the defects in the Brenkert, and paved the way for the Underwood model, the present one, which has been thoroughly tested out in every way and has been proved in all ways to be completely 'fool proof.' The development of this model is the result of many years of study and experiment, combined with the best advice and suggestions from stereopticon experts, to whom the company and the inventor are both indebted."

* * *

"What are the commercial possibilities of this invention?" I asked.

"They are very great and it is the aim to keep the price low enough to give the widest possible distribution to the Touriscope. There are tens of thousands of lanterns in use and every lantern user will have need of this instrument, which will not only save him nearly half the cost of future slides purchased, but will save him even more in time, labor and convenience.

"You see it means an end to slide breakages and thousands of dollars a year are lost in broken slides through falling and overheating in the lantern and handling in shipping.

"Just yesterday," he said, "one of our regular lecture sets of glass slides come back from a customer in Pennsylvania, about 150 miles away, with 15 slides broken in the set. As these were all colored slides, worth $1.25 each, and as the rental price that we received for the use of the set was only $8.00, you can readily see what a burden such a breakage means on a rental business and what a saving when these non-breakable, non-inflammable films are used.

* * *

"When mailing these film rolls you can be assured not only of their safe traveling, but also of their safe *arrival* and as *promptly as a letter*. When you hand a set of glass slides, however, to the express man, all you can be assured of is that it has left your hands. Your customer in Albany, Harrisburg or Dayton may get it in a few days, in a few weeks or not at all, this uncertainty being increased with the distance it has to go. Your roll of film, however, may be mailed to the very ends of the earth with full assurance of its reaching its destination with all the safety and promptness of your letter."

"I think people will use lanterns more, now that it will be so much more convenient to do so," I said. "In fact, it seems to me that with this simple and convenient film plan, the lecture field will hold more attractive possibilities and many will be induced to use a lantern that heretofore lectured without one."

"Here you have struck," said Mr. Ross, "upon one of the greatest influences of this invention. It is going to tremendously popularize the use of the stereopticon. People and institutions who now have lanterns and who, owing to their inconvenience, use them only occasionally, will now use them much oftener, and many people will now make use of the wonderful visualizing power of the stereopticon lantern who hitherto have not done so. They will insist upon buying one with a Touriscope equipment.

* * *

"Furthermore, it will cause the lantern to be used extensively for home entertainment, for it will be as convenient to put on a reel of pictures in the Touriscope as to play a victrola record. And then people may have their own pictures put on films from their kodak records. What, for instance, would be more interesting than for one to have each vacation kodak record on a single film with all the pictures in chronological order, as they were taken? You could entertain your friends with them at any time by means of the Touriscope and with the convenience of playing a music roll.

"Then there is the advertising field. Many concerns are now using the lantern to show and advertise their products and many are using the 'movies.' The lantern will now take a much larger place in this field, because it will be so convenient for a manufacturer to send to his customers anywhere rolls of film showing his product complete and new products at regular intervals. The customer, upon receipt of the roll of film, can immediately put it on the Touriscope-Stereopticon and run it through, getting the most vivid and complete idea of that product that could possibly be given him and better in many respects than could be given him by a 'movie' film and at only a fraction of the expense.

* * *

"We also intend soon to put on the market an automatic advertising Touriscope model, which can be set up in shop windows, hotel lobbies, and other public places. Still another use of the Touriscope is for a news service in these films for the theaters. We are now, in fact, contemplating such a service, to be known as the Underwood Touriscope News Service. It will consist of a strip of films of twenty-four news pictures, 'stills,' sent daily to be run in the theaters all over the country."

JOHN S. BIRD.

SCENARIO — PRODUCTION — DISTRIBUTION

THE OTHER FELLOW'S IDEA

SATISFACTORY screening, being the test of any industrial production, as it is of any dramatic production, offers a goal to the advertiser which he cannot meet by any short cuts, nor can he always manipulate his material in a way that the screening result may reflect the painstaking effort that may have been put into the scenario, camera work or laboratory work. As a matter of fact, the film producer up to a certain point works in the dark, as it were. He can prepare a series of advertisements, discuss and mull over the copy, remake or retouch the sketches, plate his cuts and then, at small expense, make final revisions. Not so with films. Production is one of the big items in a screen campaign. What is called "production" is a small item in a magazine advertising campaign. There are serious limitations in making revisions of a picture—limitations which are often insurmountable.

* * *

For instance. Not long ago a middle western plant devoted to the production of industrial machinery produced a 2,000-foot picture, 800 feet of which were devoted to the operations of the model machine shop. It cost this concern something like $4,500 to disrupt the activities of the shop long enough to make the shots needed for this 800 feet of film. It was found, in the laboratory, that an unexpected degree of underexposure was a feature of the resultant negative. To shoot all these scenes over would once more bring to a standstill the operations of the plant—at an additional cost of $4,500. Things like this raise the footage cost considerably, and it isn't a thing that directly "tells" in the final screening. The unexpected must be prepared for in the production of high class industrial pictures and must be taken into the advertiser's calculations.

Executives of industrial organizations with long experience in film production have learned to allow for these exigencies of the picture that moves.

* * *

To drive straight for the best result on the screen, the most common errors and miscalculations of the cinematographic art must be reckoned with. There is the chance of faulty continuity—inability of the scenario writer to adjust his sequences properly, though they may "read" well on paper. There is the possible failure of lighting, especially where factory interiors are concerned. There is the pitfall in the dark room. There is the pitfall in assembling when scenes may be too long drawn out or too brief to convey the thought desired. Experts in consultation are able to eliminate to a great degree the possibilities of these troubles, but they cannot place them beyond the point of possibility. The moving picture millennium has not yet arrived, especially in the industrial line.

Lights are now available which may be transferred from room to room in a modern factory—even in a coal mine. But the fact remains that these lights do not reproduce the ideal of modern studio conditions and the buildings in which they are used, with rare exceptions, fail to give the director or cinematographer standard studio conditions of illumination.

There is a huge searchlight arc on the market today—rather in use today—which will almost reproduce daylight in a coal mine. This huge arc is being used for many purposes, even for dramatic studio work, but it is especially valuable to meet the varying and unusual conditions of light demanded by the average high class industrial picture.

* * *

The trouble is that the producer of dramatic films brings his material to be photographed to the ideal conditions of the cinema art, whereas the industrial producer tries to bring the ideal cinema conditions to his material. The first works with everything in his favor; the second works with everything against him. It is a wonder, at times, that the industrial producer succeeds in getting the unusual results he does quite frequently get.

In California the biggest studios are largely making use of daylight during the season of the year when weather permits. Artificial stage illumination is merely a substitute. "Sets" are put up and acting is performed before the camera under the sky in movable, open air studios. California sunshine makes possible the ideal effects; if the weather is right the director and operator take full advantage of it. There are many buyers of industrial films who cannot understand why their photography and lighting isn't up to the standard set by Mary Pickford's dramas, not realizing that Mary Pickford produces her films under modern scientific conditions, while their own pictures are made in dark corners of machine shops or warehouses.

Therefore, the steady increase in the use of films by large industrial plants is going to depend in a large measure upon the progress made in the mechanical and technical side of the picture industry. It is probable that in time to come—and not so very far off either—it will be possible to make a good film under almost any conditions. But that time is not here yet.

* * *

It has been found practicable, when the expense is willingly met, to "stage" many scenes of an industrial picture in a studio (or an improvised one), even transferring heavy machinery from its place in workshops to the sunlight and hitching up a belt to make it work before the lens. This has been done by a tractor concern in the Northwest with excellent results.

Even when an advertiser is enabled to examine a negative made for him in sections—before the first editing and joining together—he cannot judge of the picture's final effect when projected, complete on the screen. He may think he can. But he will find, nine times out of ten, that his advance visualization did not allow for the effect of certain scenes following each other or stretches which are obscure or disjoined or illogical in sequence.

* * *

There are several leading industrial producers today who flatly refuse to let a client see any portion of a film until the whole is ready for initial projection. Sections are misleading; as said before in these columns, every scene in a movie depends in some manner upon the scene that went befort it and the scene that is to follow. To stop the projection machine in the middle of a picture gives you simply a view—probably without meaning, providing you entered the room just when the projector paused and you passed out before it resumed its action. You might as well have viewed a photograph at your desk. You lack the element of suspense present in some degree in every moving picture; you miss the expectation aroused by looking forward after seeing events that have been shown before. A moving picture must be judged as a whole and complete to be judged fairly.

You can't "shoot a gun off a little bit at a time"—neither can you estimate the worth of a 1,000-foot picture, filmed from a scenario, by seeing fifty feet of it.

An example of faulty scenario writing may be given in connection with a picture designed to create a demand for fire extinguishers. One scenario prepared in advance "demonstrated" how convenient, how effective, how useful and how safe a certain extinguisher is. All about its insides, how it works, why it kills combustion was explained fully in elaborate and wordy titles. A janitor—the only touch of human interest—sat down and explained to a crony all about the workings of this fire fighter.

* * *

The accepted scenario pictured the experience of the head of a family saving the lives of his wife and children with the same fire extinguisher. There was nothing to tell the audience why the extinguisher extinguishes. Nobody cares anything about that but the man who invented it and the man who makes it. But the audience is interested in seeing it "deliver the goods" in a pinch and are held spellbound by the tense situation faced by the family head when the lives of his loved ones are in danger.

Every man in the audience puts himself in that man's place; every woman feels like going right down and buying a Blank Extinguisher.

E. J. CLARY.

The Leading Motion Picture Film Distributing Agency in Detroit Is

The Detroit Metropolitan Company

23 ELIZABETH STREET, EAST

Efficient Local Service Assured on Short Length Advertising Films

TERMS ON REQUEST

Ad Slides—Good and Bad

A Department of Criticism, Edited for Moving Picture Age by Jonas Howard

IN the controversy now growing warm concerning just how much advertising theater owners are willing to permit on their screens, there is little mention made of advertising slides, though it cannot be said that the ad slide is ignored entirely. A certain association of moving picture theater owners seem to desire to raise the rates for screen accommodations and also to have more to say regarding what shall be shown than has been the case in the past. There seems to be no intention to elimiate the slide from the screen or even to restrict it. There is a feeling, though, that advertising films concern the theater owner who shows them and that it is high time to look into things. Slide users need fear no curtailment of their screen advertising. It is unlikely that theater owners will collectively throw out what has always been a welcome source of revenue, especially in the smaller houses. Furthermore, the display of slides carrying advertising can in no way be compared with the use of films for such purpose. The slide has never been more than a "filler"; it does not pretend to be more. It is not exploited as something the people ought to pay to see. The time it appears on the screen is time used for emptying the theater. No one is ever lured into a picture show by means of programing the advertising slides to be shown there. The audience does not resent the showing of artistic ad slides; if they are amusing, so much the better.

Another point. The exhibition of an ad slide is paid for by a local merchant, as a rule. The local merchant can often do something to help the theater owner get his message to the local population.

* * *

An Eastern firm has taken advantage of the popularity of the "Literary Digest" paragraphs, "Culled from the press of the world," and which are being thrown on the screen of leading picture houses and which are rivaling Chaplin himself as mirth-producers. This concern has selected fifty of the cleverest and funniest paragraphs they can find (not necessarily timely) and put them on lantern slides. The paragraphs are "tied up" with the merchandise put on by this firm and are loaned to theater men free of charge. They carry very little pictorial advertising, and the purpose is one of publicity rather than one of advertising. They figure that people want to laugh, and if you make a man laugh he at once becomes friendly to you and what you may want to sell him. It is a trade-mark campaign in its present stage; the paragraphs carry the trade-mark with them wherever they go. The popularity of this form of screen material is very great just now, hence success is anticipated.

* * *

MOVING PICTURE AGE is printing some information these days about the new "stills on film" slides which certainly threaten to change, more or less, the whole slide industry. The "still on film," described elsewhere in these columns, eliminates most of the common objections to the glass slide.

This system of slides, together with the new stereopticon designed to insure their proper projection, is worth the serious attention of every advertiser using or intending to use advertising slides. Light weight is only one claim made by the sponsors; superior artistic possibilities also are claimed, and higher photographic quality. This system is certain to fill a need in visual salesmanship and, as a matter of fact, there are already users who report complete success. The United States Navy has ordered enough machines to equip some of the larger ships of war for the purpose of entertaining the men.

The mechanical details of this system of projection are given elsewhere.

This department is in receipt of a letter of which the following is an excerpt:

"Our firm has used slides through local dealers for advertising our soap brands for nine years. But we carry on our campaign differently than any other slide user I know of. We do not make up what are commonly termed 'ad slides'; we have made up or buy from a slide house several fine sets of 25 each on subjects of general interest—usually travel. We have 'By courtesy of the —— company, makers of —— brand soap,' lettered on each slide across the bottom. No other advertising appears. We loan these desirable sets to any school or church that wants to show them if they will pay carrying charges. Each applicant takes his turn. We have even had theater men request these sets, as they are of the highest class. Needless to say, the sets are kept busy, and before audiences such as we most want to reach. Last year we had 20 sets busy; we had 2,000 showings in four states with a total audience of about 400,000, of which we estimate 310,000 were women or young girls. The total cost to us for the campaign was $780, including circular matter and slide cost. And the slides are still 'at work.' How could we get such effective publicity in any other way?"

This New York soap house may be congratulated upon freeing itself from the worries that go with theater exhibitions.

?—ASK US—?

What is the National Committee for Better Films? How is it supported?

Answer: The secretary writes as follows: The National Committee for Better Films is financed chiefly out of the regular funds of the National Board of Review. It would be illuminating if we in turn could learn what impression this answer makes upon our correspondents—whether they do not feel any worth while movement which has been organized for a year and a half should be, to a substantial extent, self-supporting. No appeal has been made heretofore for help in the national aspects of the work other than is involved in the customary furnishing of reports. Beginning this fall, however, we propose to open to the affiliated committees, in addition to the present non-contributing membership, several classes of membership scaled according to amount of contribution. If the affiliated committees can co-operate in this way as they are able, not only the continuance and extension of the work of the National Committee will be insured, but a problem will be solved for the National Board. The members of the National Board are opposed to all negative devices aimed at the improvement of motion pictures, such as legal censorship. The inspiration for their work comes through the satisfaction of developing a constructive plan such as the Better Films Movement. The tasks of the National Board have greatly increased this last winter and spring, for the board has felt it to be its duty to supply on a voluntary basis to the Committee on Public Information and various other war agencies the help in motion picture matters which it is in a unique position to furnish. In the meantime, the Better Film Movement has grown with consequently greater demands upon the National Board.

* * *

How is it best and quickest to determine whether your image is sharp to the edges?—Horton.

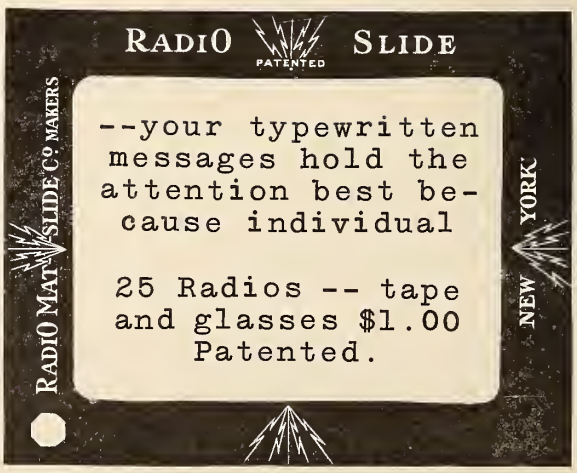
Answer: Reliable machines have reliable lenses. To determine uniformity of detail, use a map or outline slide with small lettering at the center and near the corners.

The Camel Film Company

950 EDGECOMB PLACE, CHICAGO

Can secure showing of short length moving pictures in high class theaters in Chicago and Vicinity
Figures and terms supplied on request

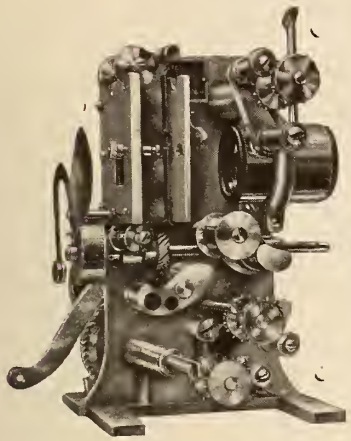
Producers of the New Graphic Advertising Films and Industrial Pictures



Projection

Any questions pertaining to projection of films and slides on the screen will be answered by this department. Address "Projection," Moving Picture Age, 418 So. Market St., Chicago If an answer by mail is desired, enclose stamped envelope.

All About the "Rotary"



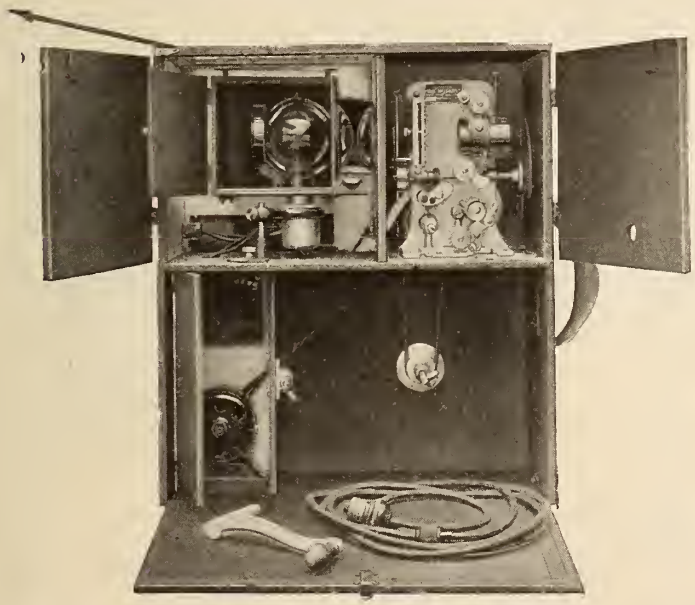
The "Rotary"

A representative of this department witnessed a demonstration this week of the new Rotary Projector, the world rights to which are owned and controlled by the Educational Films Corporation, 729 Seventh avenue, New York City.

The Rotary is of special interest to the school and church because of its several distinctive features, making for compactness, safety and lightness. Also, its mechanism is the result of over two years of experiment, resulting in the "Rotary" as a projector of the "suitcase" type.

For several months its sponsors had been working on it and ironing out a few unimportant kinks before placing it before the public. They had asserted that it should not be placed on the market until every part of the mechanism had been made as nearly perfect as their ingenuity would make possible. As a result, when the machine was shown and demonstrated to a few interested individuals there was not a hitch in its performance. The "Rotary" threw a picture which for steadiness, clearness, definition and general all-round satisfactory operation has never been bettered by any suitcase type of projector, while those present at the demonstration were thoroughly convinced that flicker—the troublesome pest of the usual suitcase machine—had been all but eliminated in the "Rotary."

So much for the general operation of the machine. The factors just mentioned are exceedingly important to the ultimate user of motion picture machines. He wants a machine that will not produce eye-strain, that presents a screen picture to which he can point with pride and one with a minimum of parts to be cared for and to replace. All of these requirements seem to have been adequately cared for by the designers of the "Rotary."



The "Rotary," showing mechanism.

The new machine has many features of construction that are a distinct departure in motion picture equipment, the most noteworthy being the "rotary presser," from which the machine derives its name. This device was worked out to replace the long established Geneva Star and pin-and-cam form of intermittent. The latter mechanism and its derivatives have for many years been employed by both the standard theatrical projectors and the suitcase type, to produce the intermittent motion of the film.

But the inventors of the "Rotary" had a new idea. They proposed to employ a scheme whereby the film would be set in motion by a device which exerted its pressure over a considerable length of the film strip instead of through the agency of sprocket teeth and perforations. In their plan the sprocket holes would be used for feeding of film, but not for producing the intermittent motion. In this way there could be no wear on the perforations and the possibilitity of ruptured films would be practically eliminated. After much experimentation they succeeded in accomplishing what they set out to do and in a manner that had proved to be entirely practicable.

The remainder of the projector is not dissimilar to others of the same type, with the single exception of the presser. The film comes from the feed reel in the lower compartment, passes through fire valves, over a driving sprocket to which it is held by a pad roller and an idler. After taking a turn up toward the top of the mechanism chamber the film is looped and passes downward through the gate. The gate, which opens by unlatching a simple catch, is equipped with a double pair of tension shoes. The tension exerted by these shoes may be varied by a simple knurled screw on the back side of the gate.

At this point in the travel of the film, the machine departs from the standard projector. After passing through the gate the film strip runs under the "rotary presser" up and over an idler, then under the framing device and finally to the take-up reel in the lower compartment.

In operation the film is fed continuously to the upper part of the gate. The take-up draws the film tightly along the under-side of the presser. From here on the action is as simple as could be imagined. The presser works continuously. First the toe of the mechanism (where the holes are seen) engages the film by pressing the latter along its edges. Half a cycle later the heel of the presser relieves the toe from its duty and takes up the slack in the celluloid strip.

Suppose the machine is about to start and that the presser is in the position for starting. As the motor turns the driving shaft, the toe of the presser bears down upon the film. The latter cannot be drawn back since it is held by the sprocket. There is nothing for the film to do but to be drawn down through the gate by the pull of the presser. At the end of its travel the presser has passed the vertical position and the heel engages with the film and takes up the slack as the toe releases it.

The rotary presser has been designed in the correct proportion to insure a movement of the film equivalent to four sprocket holes or one frame. Once these dimensions have been established there is no way by which the extent of the pull-down can be any less or any greater. This does away with chances of unsteady pictures.

In framing a picture, the framing device, working similar to an idler, is changed in position and the travel of the film during the next cycle is increased or decreased according to the need.

There is little that need be said on the remainder of the projector. Its illumination is adequate for all purposes for which it would be used. A 400 watt incandescent lamp with reflector is the light source. Two plano convex condensers, 3 in. in diameter, and a spirally focused objective made up the optical system. A two-wing flicker shutter is used and, as has been said before, does not cause the annoysome flicker so common with most suitcase machines. Protection from the heat of the light source is assured by a gravity controlled, centrifugally actuated fire-shutter.

MINUSA
GOLD FIBRE SCREENS
MINUSA MAZ-DA-LITE SCREENS
A special creation for Churches, Schools, Lodges, etc., made in sizes to suit your requirements.
Distributors from Coast to Coast
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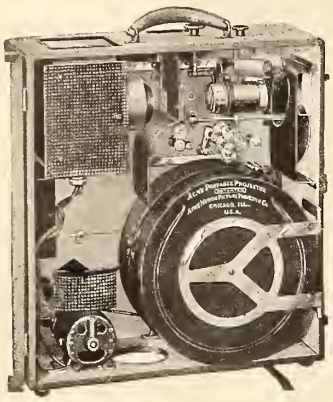
MINUSA CINÉ SCREEN CO.
WORLD'S LARGEST PRODUCERS OF MOVING PICTURE SCREENS.
Bomont and Morgan — St. Louis, Mo.

Bass Camera Bargains

"BASS"—THE CODE WORD FOR VALUE

Below are listed just a few of our great stock—they speak for themselves. Get our complete Motion Picture and Projector list at once. Free on request.



ACME PORTABLE PROJECTOR

THE MACHINE THAT SELLS ITSELF

Is of the suitcase type, 17 inches long, 18 inches high, 7¾ inches wide, weighs 24 pounds. It is motor or hand driven, Nitrogen Mazda illumination, and can be attached to any ordinary lamp socket. This outfit is constructed with as much care and the best materials that are possibly obtainable, as is shown by its superior framing device, its wonderful lens definition, its extra safe, entirely enclosed film magazines, the abundance of illumination and its unequaled ventilation. Together with its patented independent motor driven rewind, eliminates any shadow of doubt as to its superiority in the projection field today.

You can place before the eyes of the man you want to reach, no matter where he may be, your tractor truck, mixer or engine in operation right in his office, home or club or church, though your product may be a thousand miles away, and in 15 minutes show him what actually takes hours to see if he went through your plant.

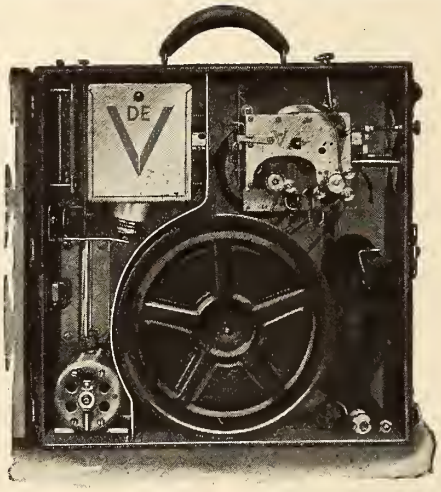
The way to positively clinch a sale and swing opinion over to your side is by a moving picture demonstration with a handy and portable ACME PROJECTOR. Bass can make immediate delivery to you.

Price of Model 11..... **$200**

De Vry Portable Projector

s designed for portability, efficiency and service. It projects any size picture up to 12 feet at any distance up to 80 feet. Always ready for action and can be used from any ordinary light socket. It is as large as an ordinary suitcase. Bass will furnish you with one without delay plus a cash saving. Send your order or write for information at once.

Model C-90, Ready for action..... $200
Model C-90, Slightly used..... 150
Model C-2, Slightly used. Guaranteed 115



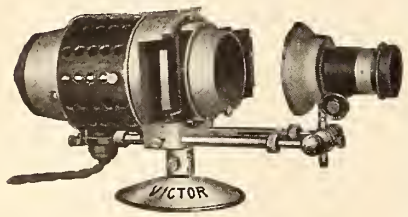
DE FRANNE PORTABLE PROJECTOR

A combination motion and still picture projecting machine. Equipped with Nitrogen electric bulb illumination and fitted with reliable silent motor. Still slides are projected by reflection, and in all, this outfit with its 1000-foot film capacity and its easily changed reels is an unusual value at..... **$110**

"UNIVERSAL"

JUST WHAT THE NAME IMPLIES

A $56.00 VALUE AT $42.00

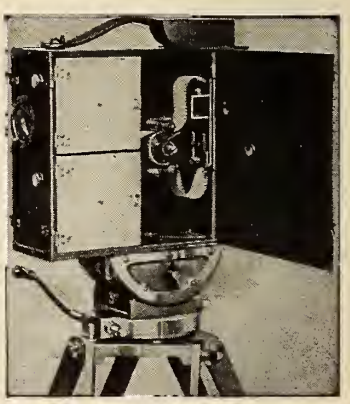


The Government has offered for sale to the highest bidder a lot of Victor Stereopticons, and Bass, as always, has offered the highest cash price for them, and is going to give you the benefit of this quantity purchase by selling them at ridiculously low prices. Projector is complete with carrying case and with 400-watt special concentrated filament nitrogen bulb.

Special **$42** Carbide Burner, extra $6.50

The Latest Universal, fitted with automatic internal shutter dissolve, mounted on the sturdy non-vibrating Universal Tilt and Pan Top Tripod, is an outfit worthy of the highest honors, and Bass not only offers immediate delivery and unexcelled service, but will save you real money.

200-ft. Model, with Dissolve.....$467
200-ft. Model, without Dissolve.... 367
Universal Tripod..... 108



WRITE FOR INFORMATION OR send for the most helpful catalogue for all interested in Motion Pictures, Cameras or Portable Projectors, full of useful information and listing bargains in new and slightly used apparatus. Free on request.

Bass Camera Company

Dept. 210 109 N. Dearborn St.

CHICAGO

Trade Announcements

Offerings of the Motion Picture Producers, Exchanges, Projector, Stereopticon and Equipment Makers, Lantern Slide Manufacturers and Supply Houses.

Vol III FEBRUARY, 1920 No. 2

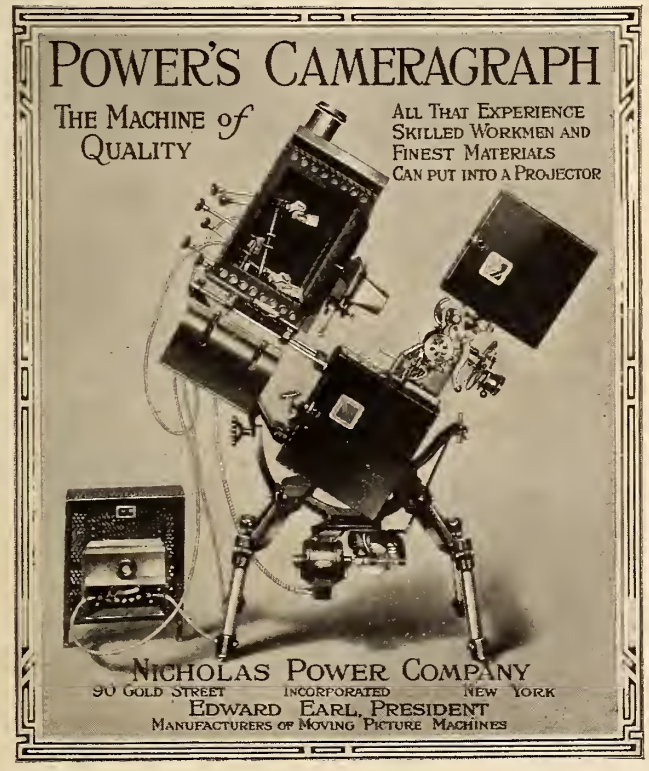
Moving Pictures in Education

(*Continued from page* 19)

The Vicar of Wakefield. The students first read these books or plays, then we throw them on the screen for them. It creates a greater interest in the reading when they know they are to see the pictures afterward, and having once read the works and then seen the pictures they never forget it.

The time is fast approaching when text-books will be filmed and we shall be able to teach practically all of the subjects now taught by the moving picture route. I believe that the educators of the country can do the young people of this generation, as well as the people of the older generations, no greater service than to demand more educational films, and films generally of a higher type. I believe that the moving pictures have a great part to play in education, and educational methods and systems of the future, and that within the next generation at least 75 per cent of all the education of the public schools will be by the moving picture route.

Let the promoter demand a higher grade, cleaner picture, and it will come; let the educators demand more text-books in film and they will get them. The day cannot come too soon when we shall educate by the shorter and surer route. Then there will be no need of truant officers to drive the children to school; there will be no need of compulsory education laws; no pupils will be unnecessarily absent, for a moving picture will attract when everything else, apparently, has failed. Then the pupils will learn with the least effort, and learn better than today. They will learn in fifteen minutes looking at one single reel more than they could learn in twice as long a time by reading about the same thing, and they will learn it better. Not only will it be better learned but it will be learned once and for all, for lessons learned from the screen are not so easily forgotten as those from the printed page.


POWER'S CAMERAGRAPH
THE MACHINE of QUALITY
ALL THAT EXPERIENCE SKILLED WORKMEN AND FINEST MATERIALS CAN PUT INTO A PROJECTOR
NICHOLAS POWER COMPANY
90 GOLD STREET INCORPORATED NEW YORK
EDWARD EARL, PRESIDENT
MANUFACTURERS OF MOVING PICTURE MACHINES

IN competitive test by the Board of Education, Newark, New Jersey, fifteen of the nineteen professional projectors purchased were

Power's Cameragraphs

This test was of a most exacting nature and again demonstrated the superiority of the *Power's Cameragraph* where the highest type of professional projection is desired.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

On a Little Journey to "Slide-Land"

By Thomas B. Bedding

(This is the fourth of a series of articles by Thomas Bedding, president of the Professional Photographers' Association. His treatment of the subject is with full knowledge of its many interesting angles.)

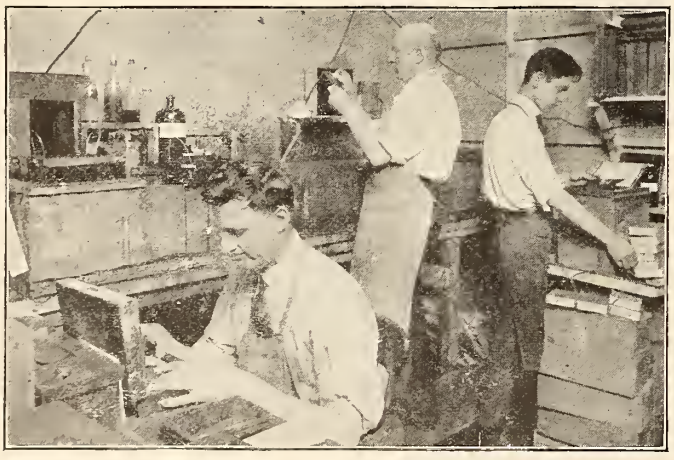
Thomas G. Wiley.

You have followed my travels in Slide-Land and you have seen for yourself how the slide is used by the writers of popular songs to acquaint the public with the new favorite. Now, suppose a manufacturer of one of the leading industries wants to acquaint the public with his product, or it may be only the local optician, butcher or grocer who is seeking the patronage of his local community, he seeks the maker of slides to place his order. Entering the premises of the Standard Slide Corporation, 209 W. 48th street, a competent individual at the sales counter helps him with preparing his copy, suggests appropriate illustrations to catch the eye and the order is placed in his hands.

Now let us follow the movement of this order. From the sales counter the copy is placed with the art director with correct instructions as to quantity, color scheme, time of delivery, etc., attached. The copy is carefully laid out in the rough on the original card, appropriate illustration introduced and then judged from an advertising lay-out viewpoint. If satisfactory, the original card is hand-lettered, designed, or border added as may be necessary.

When finished the original is carefully cleaned, retouched by the artist and brought to the camera man. This man is an expert photographer. Here before banks of high power Cooper Hewitt lights, a negative of slide size is made from the original card; the sharp, clear cut lens of the camera reproduces minutely every fine shadow and high light of the illustration of design, and brings out in deep contrast the hand-lettered text matter which is usually white on black effect.

The same expert who has made the exposure and has made a study of the "copy," develops the negative. He takes care of the fixing and washing. The negative produced is a perfect negative—



A dark room in Slide-Land. There are five of these, all supplied with filtered water, air cooling devices and special equipment.

the work of an expert. The dark room is equipped with the latest devices for handling and developing negatives. The negative is dried in a specially constructed dust-proof electrically heated negative drying case, an even circulation and distribution of air is maintained by a fan and heating device.

When the negative is dry, it is carefully inserted into a negative envelope, correctly marked with instructions as to quantity, and is forwarded to one of the printing dark rooms, where a positive slide is made by contact through the usual photographic process and again washed and dried. From the photographic department, the slide travels to the art department where it is hand-colored by a staff of specially trained artists in a studio where marked emphasis is laid on the lighting arrangements.

From the art department, the slide goes to the binding department where it is faced with a cover glass and bound, cleaned and forwarded to the sales counter. The slide is now ready for delivery. The entire process from order to finished slide takes only a few hours, but this is only possible through the unusual facilities of a large organization efficiently conducted.

The object of the foregoing detailed explanation was to give the reader some idea as to how slides were made. The same process applies where there are 1,000 or 10,000 slides from the same negative. A large bulk of the business of this organization is with the big feature film manufacturers. Famous Players-Lasky, Pathe, Metro, Universal, Triangle and other prominent concerns in the film business entrust their entire slide orders to the Standard Slide organization. This business alone amounts to 6,000 to 8,000 slides daily, so that one can readily appreciate the care which must be exercised, particularly when you stop to consider that every slide is made entirely of glass, that the film emulsion plate is very sensitive and that the surface of the slide itself is likewise of glass.

Some idea of the feature film advance slide department may be gathered with the fact that there are over 16,000 theaters in the United States and 90 per cent of these theaters show from one to

In this section of the coloring room thousands of slides are hand colored and finished, especially those announcing feature films.

five slides at each performance, many changing the slides daily. About 65 per cent of the slides in use are those produced by this company; a record well to be proud of.

To Thos. G. Wiley is due the credit for the large business in slides to feature film manufacturers. Mr. Wiley is a prominent member of the Associated Moving Picture Advertisers' Association and is in close touch with the advertising fraternity in motion picture circles.

Universal Protects an Employee's Family

At a meeting of the Board of Directors of the Universal Film Manufacturing Company attended by Carl Laemmle, president; R. H. Cochrane, vice-president, and P. A. Powers, treasurer; a resolution was adopted providing that all insurance money carried by the company on the life of Dr. Joseph Robert Armstrong, be paid to his widow. Dr. Armstrong, who was a member of the Smithsonian-Universal Expedition to South Africa, was killed in a railroad accident in Belgian Congo. William Stowell, well known leading man for Universal, also met death in the accident, and a number of other members of the expedition were seriously injured. The Universal carried approximately $6,000 insurance on the life of Dr. Armstrong with his wife named as beneficiary, and an amount in excess of $14,000 for the company. The entire amount, therefore, which Dr. Armstrong's widow will receive is in excess of $20,000.

To Film a Lonely Island in the Antarctic

Richard B. Hoit, camera man for C. L. Chester, left New York recently to take photographs on Elephant island, on the fringe of the Antarctic ice fields to the south of Cape Horn, where the hot water of a sea-level volcano crater bubbles beside frigid currents sweeping up from the regions of eternal frost. No human life is sutained on the island, which has proved the graveyard of thousands of ships lost in the wild sweep around the Horn. It is the playground of unmolested seals and home of lusty penguins. Liners of the high sea do not make it a port of call, and Mr. Hoit will charter a ship at Punta Arenas, the southernmost city of civilization, to carry his to his destination.

On the way down, the cameraman will swing through Tierra del Fuego, the string of glacier-covered islands that receive the buffets of Antarctic currents and protect the Straits of Magellan for the ships of the world. Here Indian tribes have not yet learned the art of tanning skins and are still wedded to the bow and arrow. Their boats are fragile craft made from hides of animals they hunt.

Here and There

"Because it is impersonal, because it is real, and because it is true to life," the motion picture is the greatest agency for the Americanization of the foreign-speaking immigrants. This was from a talk given by Philip Davis, settlement worker and district director of the Community Motion Picture Bureau, at a luncheon of the members of the Pilgrim Publicity Association of Boston, Mass.

* * *

Motion pictures showing Pharaoh's court and the experiences of the Hebrews at the time of their Passover and Exodus from Egypt, King Saul's visit to the witch of Endor and incidents from the life of Christ were given in the lecture on "The Golden Age," given at the Bijou Theater, Benton Harbor, Mich., by Bible Lecturer D. J. Morehouse of Chicago.

* * *

The big safety first moving picture, "The House That Jack Built," was shown at the Prince Theater, Tampa, Florida. This picture shows one of the greatest train wrecks, and is a lesson to employees and the public along lines of safety.

* * *

Visual instruction is the newest method being used in the Georgia State College of Agriculture. The college now has educational pictures covering almost every phase of farming in the entire country.

* * *

The Lithuanian-Americans of St. Charles, Ill., gave a moving picture entertainment at the Strand, showing pictures of the new republic of Lithuania.

* * *

The superintendent of the school of Bruno, Minn., Floyd E. Cook, recently gave as a community picture show, "The Shepherd of the Hills." The school owns the machine and in a town of less than 500 population $35.00 was cleared. Clean, wholesome entertainments and clean comedies shown make them popular and well patronized.

* * *

The Methodist Church of Mechanicsburg, Ohio, has ordered a moving picture machine. Rev. B. D. Sutton, pastor, plans to augment his sermons with biblical pictures.

* * *

Free moving picture shows to the public, designed to furnish recreation and educational entertainment, will be given every Friday night at the Logan, Utah, high school. The hall is equipped with all the apparatus of a modern picture house, installed for the purpose of furnishing educational lectures to the students.

* * *

An illustrated lecture on Palestine and Jerusalem was given at the Methodist Church, Morris, Ill. Rev. Ira Berry, the pastor, has traveled through the holy lands and his address was based on personal experiences.

Motion pictures are on the program of the Nineteenth Annual Corn Growers' and Stockmen's convention, for a two weeks' course in agriculture, held at the University of Champaign, Ill.

* * *

The Rev. Frank W. Gunsaulus delivered an illustrated lecture on "The Gospel According to Rembrandt" at Orchestra Hall, Chicago.

* * *

A lecture that gave a clearer understanding of what has transpired in Russia since the Revolution was given in the New Century Auditorium, Utica, N. Y., by Wilfrid R. Humphries of Honolulu, Hawaiian Islands, who was for eleven months a Red Cross worker in Russia. Stereopticon slides of pictures taken in Russia by the speaker make the address more than usually interesting.

* * *

A lecture on "The Wilderness of Sinai" was given by Dr. Robinson of Whitworth College at Spokane, Wash., in the Fifth Presbyterian Church. The lecture was illustrated with pictures taken by himself in his seventeen days' journey on camel's back over the route of the Israelites' wandering in the wilderness.

* * *

An informal talk was given by Professor Lawrence Pumpelly on his recent trip to Serbia and Poland with the American Red Cross, at the University Club, Ithaca, N. Y. The talk was illustrated with lantern slides made from photographs which he took in those countries.

* * *

District Superintendent of the Anti-Saloon League C. E. Dowdell gave an illustrated lecture at the Grace M. E. Church, Carbondale, Ill. The lecture was on the white slave traffic.

* * *

Students at the Boston Theological Seminary recently heard a lecture on preaching with the moving picture by Rev. Leslie W. Sprague, head of the religious section of the Community Motion Picture Bureau of New York.

* * *

An illustrated lecture on "Scotland" was given at the Presbyterian Church, Miles City, Mont. Burton Holmes' Travelogue pictures were also shown.

* * *

The famous lecture, "From Cannibalism to Christianity," by Alfred Foster of Australia, was given recently at the Broad Street M. E. Church, Burlington, N. J. The lecture was illustrated by 150 lantern slides, picturing the conversion of the Fiji Islanders.

* * *

The State Education Department, New York, sends out the announcement that a large supply of lantern slides on Palestine have been added to the collection available for circulation throughout the state. These slides, approximately 500 of them, represent the geography of Palestine and illustrate Hebrew history and the life of Christ.

* * *

"Children of the World" was the subject of an illustrated lecture by H. C. Ostrander at the Prospect Street Presbyterian Church, Trenton, N. J. The lecture was given especially for the children.

* * *

The Chamber of Commerce, Michigan City, Ind., announces an interesting series of free lectures to be given by travelers recently returned from all parts of the world. The lectures will be illustrated by lantern slides and moving pictures.

All There Is in Your Copy—On the Screen

Are you getting it? Is the detail of your image sharp and brilliant?

The wonderful brilliancy and detail given by EXCELSIOR SLIDES is admired on thousands of screens throughout the country.

They are used by particular people who demand the highest photographic quality in a stereopticon view.

Your Stereopticon Image Can Be Only as Good as Your Slide

The Excelsior Lecture Bureau

was created to give ***Excelsior*** quality of slides to educational institutions and churches, by studying their special needs and yet opening to them the facilities of the EXCELSIOR ILLUSTRATING COMPANY.

Write the EXCELSIOR LECTURE BUREAU Today *Make Us Prove It—Try EXCELSIOR SLIDES NOW*

EXCELSIOR ILLUSTRATING CO.

219 Sixth Avenue **New York City**

Standard Gold Typewriter Slides

Handy, convenient method of making quick, neat screen announcements. Write them on any typewriter—ready as fast as you can type.

Just the thing for lecturers—in fact for every user of the screen.

Put up in neat boxes of 50 for $2.00 or 100 for $3.50.

If in doubt, send ten cents in stamps for trial samples.

Screen Nursery Rhymes

Complete edition of the popular Mother Goose Nursery Rhymes NOW READY. Anxiously awaited for years by

Kindergartens and Schools
Churches and Children's Clubs
Ideal for home entertainments.

May be rented by the day or week. Write for pamphlet No. 3.

Lecture Slides

We make a specialty of Lecture Slides to order, perfectly reproducing illustrations, photographs or printed copy. We guarantee satisfaction and insure safe return of all copies. Slides made in black and white, or in colors, as desired. Write for quotations, stating quantity required.

Standard Slide Corporation

Largest Lantern Slide Establishment in the World

211 West 48th St., NEW YORK

Touriscope Stereopticon Projects "Stills" on Both Films and Slides

Copyright by Underwood & Underwood

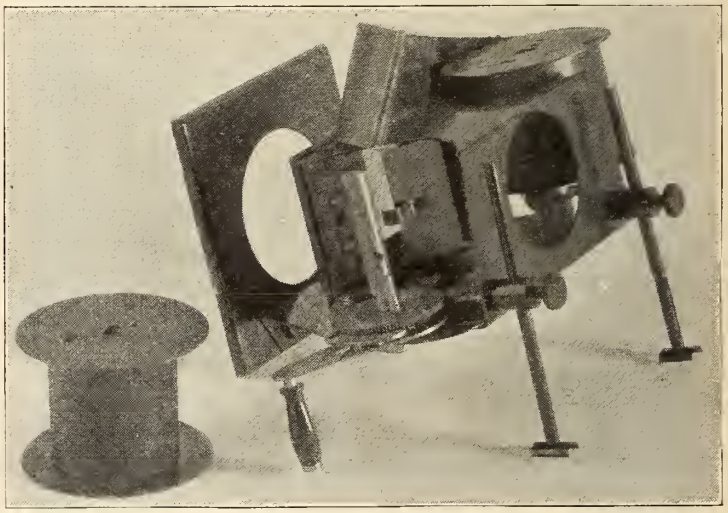
Film Cartridge for use in the Touriscope.

Underwood & Underwood, 417 Fifth avenue, New York, offer the "Touriscope" to schools, colleges and churches and for all kinds of illustrated lecture work. The Touriscope is the stereopticon that uses non-inflammable films instead of glass slides. The makers claim for it a number of distinctive and exclusive features well worth the attention of all those interested in the screen.

A description of the Touriscope system of picture projection reads as follows:

"With the Touriscope film there is no taking out of one slide and putting in another. By simply operating a lever, one picture is instantly dissolved and another released. Since the slides are a part of and comprised in one continuous film, the slides are never out of order and cannot go in upside down, or rights and lefts reversed—annoying incidents frequent in any stereopticon display where glass slides are used. With the Touriscope film you handle 100 slides with the same convenience and time required for one glass slide. Being in one film roll, the individual slides are not handled at all, and so are protected from finger marks, from which glass slides are kept free only by constant inspection, involving trouble and expense of cleaning.

"Practically all the expense and bother of preparing and checking over glass slides for shipping to customers and in receiving



Copyright by Underwood & Underwood

The Touriscope, an attachment which fits on to the ordinary lantern and takes slides or film rolls instead of glass slides.

from customers is done away with, since each set of slides is in one continuous roll. This is a considerable item of saving, particularly to anyone sending out sets of slides for use by their patrons. The Touriscope film being only a small fraction of the bulk and weight of glass slides, time, trouble and expense are saved all the way along.

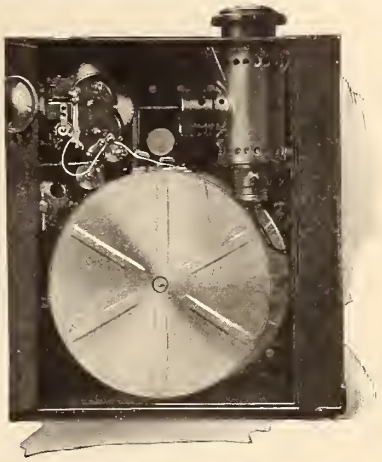
"Glass slides may also be used with the Touriscope. The Touriscope magazine and system of projection may be easily adapted to leading standard lanterns."

Prizma Will Feature an Occasional Drama

The latest release of Prizma natural color pictures is "Memories." It is a picturization of John Greenleaf Whittier's immortal poem. This marks the first departure of the Prizma company from the line of scenes so far released by this company. With "Memories" the exhibitors and the patrons of the picture theaters will get an inkling of the big things that are going to be done by the Prizma organization. Having met with pronounced success in presenting the wonders of nature in colors, it is now the intention to release from time to time short subjects in which drama has much to do with the product.

HEADQUARTERS

For Motion Picture Cameras, Tripods and Other Apparatus for the Production of Film



"AMERICAN PROJECTOSCOPE" $215
Ask for Special Catalog

Universal Cameras: 200 ft. Model, List $430 OUR PRICE **$349** 400 ft. Model, List $645 OUR PRICE **$525**

NEW MODEL PRECISION BALL BEARING TRIPODS $165

GENUINE IMPORTED FRENCH DEBRIE CAMERAS NOW IN STOCK

Motion Picture Apparatus Co., Inc. 110 West 32nd St. NEW YORK CITY

The Log of the German Submarine U-35

At McVicker's Theater, Chicago, recently was shown a most interesting and instructive moving picture record of the exploits of the German submarine U-35, made from the deck of the submarine by its commander. It is a remarkable film, packed with incident. As the screen unfolds one after another, the pictured story of ship after ship, torpedo stabbed and shell wrecked, slowly settling and finally disappearing under the tossing waves, it is as if one stood and watched the actual occurrence from the German's deck.

Of all the films dealing with the war there has been none more thrilling and none more matter of fact. One feels it the real thing, as, of course, it is. The torpedo is discharged, the eye follows its wake, the doomed ship quivers as she is stabbed, and if she does not go down quickly, shells or bombs assist her to her grave. Never before have such close pictures been obtained under such circumstances and the film records the sinking not of one ship, but of seven or eight out of the total twenty-one the U-35 made on that trip.

The film was intended for screen showing in Germany to illustrate the U-boat work and not only does it in this—to the Germans—unintended way, but gives a distinct impression of the German mentality. The film, it is said, was obtained in Germany by United States intelligence officers and copies furnished to the allied navies for their use.

In connection with the showing of the film Commander Frank R. Berg, United States Navy, and Captain Stanley H. Lewis, of the Marine Corps, recruiting officers, made use of the week of occasion to forward their recruiting campaigns in Chicago and vicinity. The moving picture screen is being used extensively by the government for accounting purposes.

The Screen Cartoon in Colors

By Jerome Lachenbruch

J. R. Bray

The imaginings of children, the wonder creations of their fresh fancy, are of phantom forms and figures forgotten by the adult. In fact, some of the modern schools nourish the phantasies of their children and give the little ones crayons to draw their conceptions as best they can. Strange as it may seem, the newspapers have appreciated the tendency of children to create grotesques and symbols, and have recognized it in the creation of their Sunday colored supplements. Here we find caricatured figures in blazing colors; delightful concepts which the children follow from week to week. Every Sunday morning their rejuvenated parents are constrained to explain the antics of the little figures that perform on the printed page for the benefit of children alone.

The exaggerations of the colored newspaper cartoon meet the vivid and flexible imaginations of the children. Despite the assertions of dogmatists, these cartoons do not give the children a false impression of life; on the contrary, they are symbols of the triumph of goodness over naughtiness; they inculcate a love for domestic animals by investing them with human qualities. Grown-ups are all too prone to forget the similarity in instinct between man and animal—a similarity with which the child is familiar through personal observation. Yet, lest the child receive a false impression of life, we must remember that he has always his parents and the world of immediate environment about him as correctives. But he takes these as matters of course. What he wants is play for his imagination. And he finds this to a large extent in the newspaper colored supplement.

Recently there has been a delightful extension of the field of the Sunday colored cartoon. With the development of the motion picture as a form of entertainment and as a medium of education, the point has been reached where the colored newspaper cartoon is being translated to the screen. Recently Mr. J. R. Bray, who was formerly a Brooklyn, N. Y., newspaper cartoonist, perfected a method for animating cartoons by means of which the little caricatured figures move without a jerk, and perform their antics with a new kind of drollery. In the past, these delightful cartoons have been made in black and white. Now, however, they are going to be made in color.

In point of efficiency as cartoons, these colored pictographs bear the same relation to the black and white animated cartoon that the colored newspaper cartoon does to its black and white brother. The colored cartoon is richer, more attractive, closer to the child's habit of investing all things with color and seeing them in different hues and shades. Just how the color effect is obtained may be only partly explained, as some of the secret processes in the method are closely guarded. However, some of the details of the method may now be revealed.

The animated cartoon differs from the ordinary motion picture in that it is a series of still photographs. That is to say, about 1,500 drawings on thin paper are made by artists and then traced on composition plates. These plates are laid on a specially constructed table and photographed individually by an inverted motion picture camera which is placed above the table. The crank of the camera is turned automatically about an inch each time a plate is exposed to the film. The turning of the film in the camera case is regulated by a pedal which the photographer, sitting at the table, controls. When a single picture is ready for photographing, he presses the pedal, the camera shutter opens, the photograph is made, the shutter closes again, and the roll of film in the camera stops unwinding. Now when the photographer arranges the next plate on the table for exposure, he once more presses the pedal, and the same process is repeated. This is a general idea of the way in which the Goldwyn-Bray animated cartoon is made.

To make cartoons in color, two variations of this method have been perfected. The first involves the use of the panchromatic film; the second, the coloring of the individual photographic plates that are exposed to the film. In repairing the plates, each is hand colored by artists. Instead of a bare outline, such as we find in the black and white cartoons, we have the little caricatures clothed in reds, blues and yellows. When the plates are photographed on the panchromatic film, the original colors are retained; and upon developing the film, they are brought out clearly and distinctly. In the first experiments, it was found that the blues overshadowed all the other colors, but this difficulty has now been overcome and every color is given its true value in the final print.

The first animated color cartoon to be shown to the public tells the story of the attempt of Mr. and Mrs. Cat, guadily dressed in blue and red, to teach their young "hopeful" how to catch mice. In the course of their lessons, little Miss Kitten meets big Mr. Rat, suddenly loses her courage and finds that her instruction was not meant for such big game.

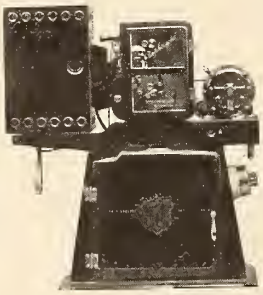
The Whole Class Understands Illustrated Text

Moving pictures imprint clean, comprehensive lessons on the receptive brain-cells in such a manner that every student understands.

Geography, history, physiology, chemistry, industrial processes and other subjects are portrayed by living pictures that are rephotographed by the brain. The written text is entirely eliminated or reinforced so strongly that the whole class moves forward as one!

The Graphoscope Jr.

is a moving picture machine designed on scientific principles for use in churches and schools. It weighs only 100 lbs., is portable and can be set up and taken away in a few minutes. It uses standard film, is equipped with a powerful incandescent lamp, and projects pictures of unsurpassed steadiness and brilliancy. It is free from complicated parts, making it very easy to operate.



Write for "GRAPHOSCOPE JUNIOR CATALOGUE L" giving full details.

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Ready for release—

"Modern Education of the Blind"

A feature in one reel.

The Blind at work, play and school — See them weaving cloth, tuning pianos, sewing by machine, cooking, doing gymnastic stunts, threading a needle with their tongue and numerous other wonderful scenes.

"A Remarkable Picture." — Endorsed by Mr. Edward M. Van Cleve, principal of the N.Y. Institute for the Education of the Blind and many others.

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15 cents will bring our general catalog of LECTURE SLIDES.

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Cost more than good ones in the end. Let us make your slides for you, we can bring out all the definition of the original, and where necessary do artistic coloring, and the cost will be surprisingly reasonable. Send for our Price List.

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ASK ABOUT FLEXO TYPEWRITER SLIDES

RILEY OPTICAL INSTRUMENT COMPANY, Inc.
(Successors to Riley Bros.—Est. 1883)
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Advertising Woman Discusses Advertising Films

To bear out our statement that there are many openings in the advertising field, outside of the overcrowded copywriting division, for women, Miss Jane Martin, who presided at the regular meeting of the Triad League, an advertising club of men and women doing extension work at New York University, brought with her eight or ten women, each an authority in a different branch of advertising, asking them in turn to describe the possibilities in her own line of work. Among the speakers of the evening, all of them members of the New York League of Advertising Women, of which Miss Martin is president, wass Miss Camilla Donworth, president of Films of Business.

Miss Donworth spoke on the growing value of the moving picture as an advertising medium, building her theory on the fact that pictures of any sort are a language, the commonest language in existence, and the only universally understood medium of expression. In comparing a "reel ad" to a printed one, she said, "In doing an industrial motion picture, when one or a sequence of messages is to be gotten across, be careful of what you take and what you leave out. You want plenty of 'white space' in your ad—and make your title short. Your picture, if it is going to deliver the message that Mr. Manufacturer should want it to give, must be very carefully edited. There are comparatively few carefully edited, well executed films. Properly built, it is built under the eye and direction of the man to whom that business is vital.

"I usually tell my story for children from five to fifteen years of age, for I feel that, if I can interest them, I can hold any adult audience. To gain the real human-interest element and to get it into the picture, it is necessary to get into the business itself, live it, study—this method being the only actual way to learn the subject well enough to talk about understandingly."

When working on a picture for an ink cartoon, Miss Donworth laughingly told the Triad members, she was literally covered with ink. In a bread-baking establishment, she had a hand in every step of the process, although, the speaker remarked, the bread the house turned out, was really never touched by human hand. Titling, when done for foreign countries, was done by foreigners, only after they had seen the picture, never being translated from the English. Closing, the speaker declared her belief that five years could be lopped off in any one's education from kindergarten through university, by a discriminate use of motion pictures in conjunction with text books.

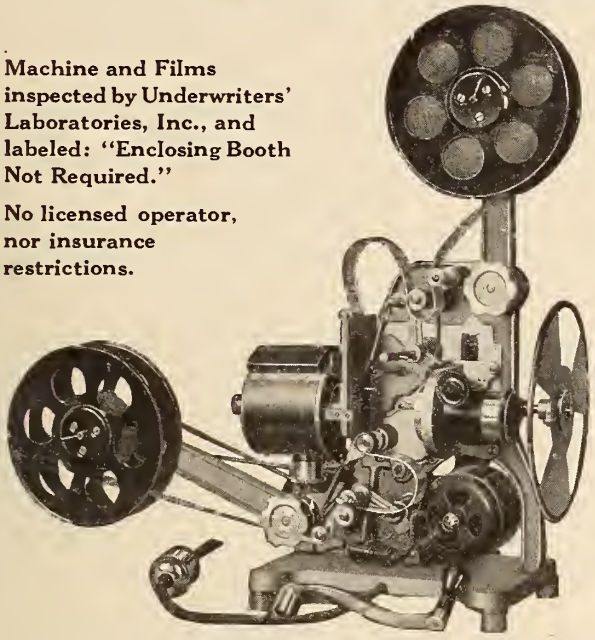
What the Plymouth Congregational Church

(Rev. Newell Dwight Hillis)

Thinks of the New Premier Pathéscope Flickerless, "Safety Standard" Motion Picture Projector

Machine and Films inspected by Underwriters' Laboratories, Inc., and labeled: "Enclosing Booth Not Required."

No licensed operator, nor insurance restrictions.



Plymouth Bible School
ORANGE STREET

Brooklyn, N. Y., Sept 25"1919.

The Pathescope Co.,
Of America, Inc.
35 West 42" St., Manhattan.

Gentlemen;

It is now 3 months since we installed your Pathescope Moving Picture machine in our Sunday School and the results have been most gratifying.

We have been successful in keeping our School open all Summer with a good attendance and now in addition to our regular Sunday session we are using the machine to give a "Show" in the middle of the week, inviting the children of the Community to join us and teaching religion and patriotism through the medium of the ear and eye.

These meetings are highly successful, thanks to your machine and we hope before long all the Sunday Schools of the Country will have a Pathescope as part of their regular equipment.

We heartily recommend your machine to all interested in Educational and Religious work.

Plymouth Sunday School,
A. E. McMillan Supt.

THE NEW PREMIER PATHÉSCOPE
Greater illumination guaranteed than obtainable with any other Portable Projector and surpassed only by the arc.

THE PATHÉSCOPE CO. OF AMERICA, Inc.

Suite 1806, Aeolian Hall - - - - NEW YORK

Agencies and Service Stations in Principal Cities.

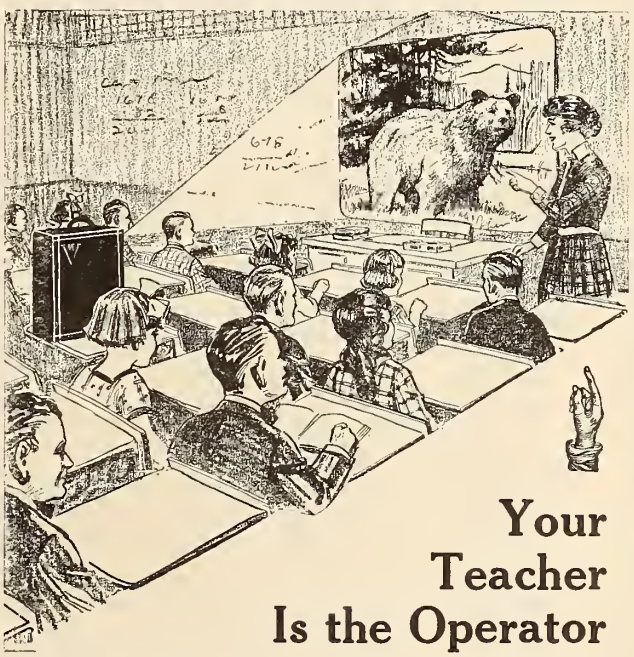
Demand for Project-A-Lite Beyond Supply Causes Expansion of Company

In a recent letter to MOVING PICTURE AGE W. R. Rutledge, manufacturer of Project-A-Lite, writes as follows:

You may be interested in knowing something of the inception and growth of Project-A-Lite. For several years past the writer has been actively engaged in the construction and operation of central station properties in the Northwest, and upon the entry of the United States into the world war sold out his interests there and offered himself for foreign service. Being rejected on account of physical disqualifications, he turned his attention to the development of electrical apparatus for motion picture theatrical work. Almost the first thing to attract attention was the effort being made to replace carbon arcs with mazda illumination, and in this field was found an outlet for his energy. At first a period was spent in experiments looking toward the development of suitable apparatus for regulating line current to meet the requirements of the standard motion picture high efficiency lamp. After that attention was given to the development of an adapter that would hold the mazda lamp in position in the present day carbon arc lamp house without necessitating any serious changes or destroying the lamphouse now used. The success of both these efforts are well attested by Project-A-Lite products, which are the result thus far achieved.

A very small beginning was made and the pages of your publication were resorted to as a means of informing the world of these helps toward mazda illumination on the screen. During the last six months such a demand has arisen for this apparatus that, although doing our utmost, we are unable to keep pace with it. In order to properly finance the manufacture and sales of our product Rutledge & Company have incorporated under the laws of the state of Illinois and are now seeking quarters offering larger manufacturing facilities. A strong demand has arisen in European fields and it is the purpose of the new company to engage in the export trade. May I add that in response to our advertisements in your journal we had received inquiries from London, Paris and Rome, as well as from several international agencies, who have applied to us for commissions as distributors.

The advantage to the exhibitor of being able to retain the use of his own lamphouse with its present condensing and projecting lenses makes a strong appeal because of the fact that nothing need be thrown away. The absence of excessive heat results in longer life to all the projecting apparatus, thus effecting an economy that saves him many dollars in operation. We shall soon announce our new automatic regulator through your columns.



Your Teacher Is the Operator

when you motivate your instructions with the DeVry Portable Projector. It requires no booth, operates from your room-light fixtures, takes standard film. Tell us your problem, and let us tell you about projectors and films for educators.

EDUCATION DEPARTMENT

American Type Founders Company

300 Communipaw Ave. JERSEY CITY

These Agencies Are Authorized Distributors and Dealers for the DeVry Portable Projector

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Lewy Commercial Film Studios
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Billings, Mont.
Western Theatre Equipment Co.
Babcock Theatre Bldg.

Boston, Mass.
Cobb Studio
175 Tremont St.

Burlington, Vt.
Harold W. Slocum
184 Church St.

Chicago, Ill.
Atlas Educational Film Co.
63 E. Adams St.

Chicago, Ill.
*Wade Talking Machine Co.
14 N. Michigan Ave.

Chicago, Ill.
Bass Camera Co., 109 N. Dearborn St.

Dallas, Texas
*Southern Theatre Equipment Co.
1815 Main St.

Dayton, Ohio
Projection Equipment Co.
Box 97.

Des Moines, Iowa
*Superior Educational Film Co.
577, 7th St.

Detroit, Mich.
*J. Millen
724 Penobscot Bldg.

Emporia, Kansas
Mr. M. L. Smith
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Department of Visual Education.

Jersey City, N. J.
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*Schweig-Engel Film Corporation
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*Atlas Educational Film Co.
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Shoot with the Best!

DO you know that a poor projector kills a good film? It certainly does! A poor projector is therefore a most costly purchase. Better examine the De Vry before you acquire an inferior article.

Every De Vry Portable Cinema Projector has built into it that *quality* which comes out in all the good films it projects. It has also a *mechanical superiority* which endures. In fact—the De Vry is made with the accuracy of a fine watch. It's the best instrument we know how to make.

The De Vry is housed in a handsome, leather-covered box. The box looks like a suitcase. Weighs 20 pounds. You carry it anywhere. Has its own motor. An amateur can run it at once—it's so simple. Attach the plug to any lamp socket, press a button, and a picture up to 12 feet square is projected and up to 80 feet distant.

You will like the De Vry! It is a real wonder. It does what we say. All we ask is—the opportunity to *show you!* We are represented in 60 cities. Let us give you a free demonstration—in your home—or your office. It's no trouble at all. It's our business. There will be no obligation. (Descriptive Booklet is on the press). So—wherever you live—we hope you will fill out at once and mail the coupon below. Do it—*before you turn over this page!*

The De Vry Corporation
1248 Marianna Street, Chicago
New York Office - - 141 West 42d Street

The De Vry Corporation, 1248 Marianna St., Chicago. Dept. AP-1

☐ *Yes. You may give demonstrations of the De Vry, without obligation, on the following address.*

☐ *Yes. Please send free booklet as soon as it is off the press.*

Name .....
Street .....
City .....
State .....

Omaha Chamber of Commerce Plans World-Wide Distribution of Film Featuring City

The Omaha Chamber of Commerce has approved of a specially made motion picture depicting the interesting features of this city of the prairies, which will be shown around the world. The newspapers and writers of Omaha attended a private showing of the picture in the Chamber of Commerce building. The opinion was that after seeing the film the people of the French Riviera and other garden spot of the world probably would pick up and move to Omaha.

The plan of distribution for "Where East Meets West," as the picture is called, outlined by Harry Levey, managing director of the educational department of Universal, that made the film, calls for showings throughout Europe, Australia, New Zealand and South Africa, as well as the United States. Australia is particularly anxious to see what a typical western American city looks like. The chambers of commerce of Sydney and Melbourne have applied for prints.

One of the principal ideas back of the film is to counteract the unfavorable publicity Omaha received from the recent riot and to that end the city is asking the co-operation of newspapers and chambers of commerce in other cities that the truth may be known.

Sunday Screen Showings in Louisville Church

The first tryout of moving pictures in a fashionable church in Louisville, Ky., was made recently by Rev. R. Ernest Atkin, in the Unitarian church on Fourth avenue. It resulted in much discussion of the subject, with a number of the churches opposing the plan. Mr. Atkin's move in this direction received more press notices than some of the big films shown in the first run theaters get. It is Louisville's first attempt at pictures in the churches but it promises to be not the last by any means. Pro and con talk may be lively for a while but the success of the plan is probable, both for this church and others in the city.

On the Trail of the Conquistadores

Willemsen and Company, of New Orleans and New York, will soon introduce to the screen "Tales of the Tropics," as a series of independent features. The first subject will be "On the Trail of the Conquistadores," a feature covering the trial of the Spanish conquerors through Guatemala.

"We believe," says Mario H. Willemsen, "that there is a great future for our work and a future for all educational and informative films. Educational subjects are becoming more and more in demand with the public, and exhibitors will be compelled to follow the trend of this demand. We have about 30,000 feet of film from a territory where other attempts by those who have tried to film Guatemalans have resulted in less than a thousand feet. We have gone into the far corners where the people are living in exactly the same state of almost uncivilization that they were when the conquerors came into the country.

"Our efforts have covered nearly two years, and the films include some amazing scenes incident to the earthquake that well nigh ruined the beautiful capital city of Guatemala. We have filmed the natives in their haunts and woven into the subject a story of interest that will add entertainment to the educational value of the films. The pictures will be distributed on territorial rights, with our firm keeping some of the southern states for our own exploitation. In subsequent features we will take up industrial features of life in Guatemala, where coffee is the dominating product. We built our own laboratory in Guatemala to handle the work on the spot, coming to New Orleans and to New York to assemble the negatives and get the prints."

Western Coast Industrials and Educationals

In San Francisco Miles Brothers are producing some interesting industrial and educational films and in a recent letter state that they are at work upon a short film for the American legion that is to have a national circulation. Among their recent productions, "A Day With a Visiting Tuberculosis Nurse," is only a short film of three hundred feet, but very acceptable for this reason to the managers of theaters. In all about fifty orders were received from various branches of the Red Cross Anti-Tubercular Societies in the larger cities throughout the United States for it. They have also just completed a pretentious film for the Parker Institute of Painless Dentistry which has numerous branch offices throughout the west.

Another interesting film just completed to be exhibited at a convention in New York held for the benefit of workers in the eastern field, is that of the Viavi Company of this city. The film, of more than 3,000 feet, was made to bring the factory to the eastern representatives of the company who were too far away to visit the home office.

Dr. Howard O. Naffziger, in charge of the nerve cases and wounds at the Letterman Hospital, has ordered a film to preserve the valuable data and symptoms of the many peculiar cases along these lines that came under his observance.

Travel Films for Interchurch World Movement

A most comprehensive plan for the making of travel films in the history of motion pictures is contained in an announcement issued this week by Vice-President E. W. Hammons, of the Educational Films Corporation of America. Contracts have been signed by the Interchurch World Movement, which are to result in the establishment of a permanent Division of Films, affiliated with the Educational Films Corporation of America, for the purpose of securing motion pictures which will acquaint one half of the world with how the other half lives. Little known countries are to be invaded by the camera, and one or more expeditions are to be constantly at work in remote corners of the globe. Expeditions left New York on Friday and Saturday of last week, the first of which Mr. Hammons has placed under the direction of E. Lloyd Sheldon, the well known writer, together with Rev. A. V. Casselman of the Interchurch Movement, and the second to be directed by Willard Price, editor of "World Outlook" magazine.

The Interchurch World Movement, a co-operative plan of Protestant churches and church agencies for missionary activities both at home and in foreign lands, is an outgrowth of some thirty or more great denominational "forward movements" in the last few years. Notable among these are the Presbyterian New Era Movement and the Methodist Centenary, which held an exposition at Columbus, Ohio, last summer. Dr. Earl S. Taylor is general secretary and executive head of the organization. Mr. H. H. Casselman is the Interchurch executive assigned to the direction of the new Division of Films.

PRIZMA

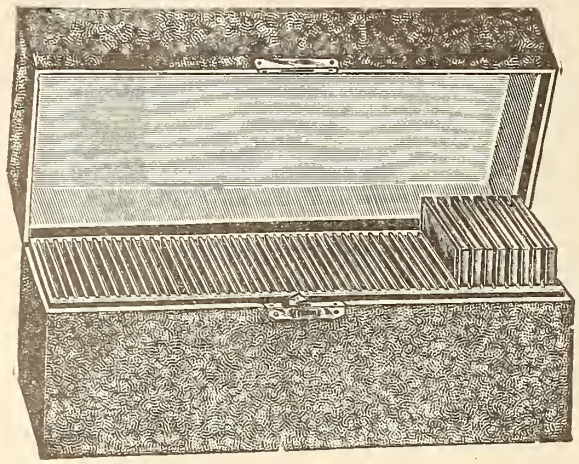
A new method of practical, color motion photography that re-creates Nature on the screen in all her splendid colors.

Entertaining, instructive, and altogether delightful!

Now showing in leading theatres.

ASK THE MANAGER OF YOUR FAVORITE THEATRE

Distributed by REPUBLIC DISTRIBUTING CORPORATION



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You can now avail yourself of the tremendous facilities of The American Film Company, Inc.—can have *your* negative developed and printed by the same experts that develop and print the entertainment films released by The American Film Co. Prices are reasonable. Positive prints returned quickly. Highest quality developing, printing, tinting, toning, and sub-titling guaranteed.

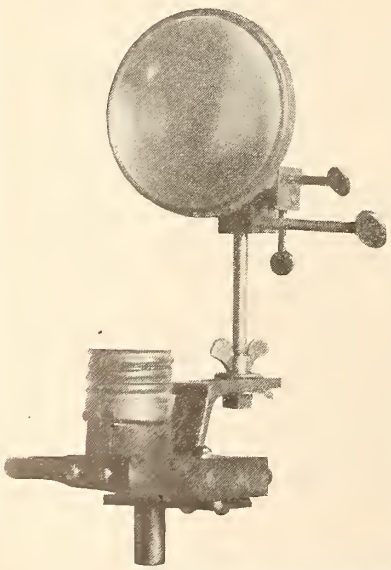
Write for further information.

AMERICAN FILM COMPANY, Inc.
6227 Broadway, Dept. F, Chicago, Ill.

You Can Use a—

PROJECT-A-LITE

Mazda Projection Easily Adapted to Your Movie Machine



We have had many years of experience in the electrical field and in presenting the PROJECT-A-LITE to the Motion Picture Industry, are able to put the result of that experience into the product. Our alternating current regulating transformer reduces line current to 30 volts and regulates it at 30 amperes, to suit the capacity of the Mazda Motion Picture Lamp.

The Reflector, properly placed behind the lamp, insures a clear bright field on the screen, with a maximum of light. It can be adjusted to any position necessary to give positive and accurate reflection; all adjustments are easily made, at any time necessary.

The entire operation of connecting or disconnecting the Project-A-Lite need not consume over two minutes' time and any operator can install it. This regulating transformer is built standard for 60 cycles A. C. with ranges of voltage from 105 to 130 volts, to suit local operating conditions.

A few of the many advantages of using the incandescent lamp for Motion Picture Projection:

No intense heat; no current wasted in resistance; no current used in converters or rectifiers; no condenser breakage; no flicker on the screen; no fumes; no smoke; no dust, and you get uniform illumination on the screen, together with a saving of from 60% to 75% in the amount of current consumed.

We are sole manufacturers of the PROJECT-A-LITE.

Write us for the address of our nearest Dealer or Jobber. Address,

RUTLEDGE & CO.
35 So. Dearborn St., CHICAGO, ILL.

Show Motion Pictures Anywhere!

With the new, portable American Projectoscope you can show motion pictures anywhere—on a white wall, a window shade—even on the ceiling. Uses standard film. Runs forward or backward. Film can be stopped at any point and picture held stationary on screen. Schools, colleges, churches, exhibitors, film editors—all can use

The American Projectoscope

This is just the machine you have been looking for. This new, compact, easily portable little projector carries like a suitcase—is foolproof—can be operated by anyone—uses current from any electric-light socket. Throws perfect pictures anywhere. No rewind necessary. Set up or taken down in a moment. Write for descriptive literature. Do it NOW. You incur no obligation.

The American Projectoscope Co.
Dept. 30 6229 Broadway, CHICAGO, ILL.

Classified Advertising

For Sale, Wanted or Exchange classified advertisements not displayed, 5c per word, minimum 30 words. This column affords you a reliable market for disposing of articles which ordinarily are a total loss or for exchanging your outgrown equipment for other desirable material. Be brief. Count your words, multiply the total number of words by five (5c) cents and send the amount with your advertisement.

500 EDUCATIONAL SUBJECTS in Motion Pictures suitable for lecture purposes for sale at bargain prices. History, Religion, Scenics, Science, Botany, Zoology and Social Service Subjects. Address Ray J. Fink, 4263 Franklin street, Philadelphia, Pa.

COMPLETE PATHE PASSION PLAY—Hand colored, in four reels with Powers No. 6 Professional Motion Picture Machine complete with extras; also 2 reels of Holy City, 2 reels of Last Supper, 25 single reels of Educational and Comic subjects; all in good condition. Make offer for all or part. Harry Stocker, 11 West 34th street, Bayonne, N. J.

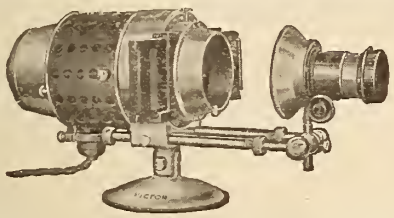
EARN $25 weekly, spare time, writing for newspapers, magazines. Exp. unnec.; details free. Press Syndicate, 600, St. Louis, Mo.

Pastelography for Universal Productions

"The year 1920 is going to mark a new epoch in the moving picture industry, and along with other important changes which I am confident will take place, there will be a decided trend upward in the production of pictures."

This statement comes from Carl Laemmle, president of Universal. Continuing, Mr. Laemmle says: "Huge sums of money will be spent by the producers next year, and pictures of surprising excellence will be the rule rather than the exception. It will be a season for the big, and unusual picture, and while I realize that it is not possible to make every film a masterpiece, it is possible to attain a higher level than has obtained up to now. The public has shown that it wants pictures of the highest quality, and when I speak of higher quality, I mean that everything that goes into the making of moving pictures will be on a higher plane. Better stories will be secured, regardless of the cost; more attention will be paid by directors in making pictures absolutely flawless. Directors of the greatest prominence have profited by the mistakes which have been pointed out by an ever increasingly critical press and public, and they profess an eagerness to do their part in establishing new records.

"Photographically, there doesn't seem to be much room for improvement although there are some discoveries being made which may become extremely popular. A new process known as pastelograph has been perfected by Eric Von Stroheim, the director whose first big production was "Blind Husbands." The effect of pastelography is to give moving pictures the appearance of paintings, and while the effect of soft diffusion is obtained, there is none of the murkiness which appears in some of the ultra-futurist photodramas, so difficult for the eyes to follow. Mr. Von Stroheim worked out his system of pastelography in collaboration with Ben Reynolds, the Universal camera man."



The PICTURE SCREEN

HAS POWER OF EXPRESSION GREATER EVEN THAN THE MOST FORCEFUL DELIVERY OF WORDS

IT IS NO LONGER A QUESTION OF WHY USE PICTURES—BUT HOW?

THE VICTOR PORTABLE STEREOPTICON offers the simplest, surest medium for projecting the brilliant, life-size image on the screen.
Powerful Mazda or gas lamps to meet all conditions. Lenses supplied for all distances.
Great lists of slides illustrating hundreds of topics are available thru purchase or rental.
Today—write for trial terms on the "ARISTOCRAT OF STEREOPTICONS." Also ask for slide bulletin.

THE MANUFACTURERS

VICTOR ANIMATOGRAPH COMPANY, Inc.

125 VICTOR BUILDING DAVENPORT, IOWA

Specializing in Quality Animated Ads—

Unusual Facilities for Producing Short or Long Screen Advertisements, Together with Expert Art Work and Technical Direction, Warrant You Giving This Modern Studio a Trial.

ART WORK: Specialists skilled in animation execute the most difficult action pictures with smoothness and telling effect on the screen.

LABORATORY: Our developing and finishing is done in the most modern plant in the United States, with capacity for several thousand feet of film per day.

ADVERTISING: Leading national advertisers have entrusted important productions to our staff of experts. In every case we have received proof of complete satisfaction.

PHOTOGRAPHIC: A high degree of photographic excellence is maintained by careful supervision of all work turned out by this plant. Our films compare favorably with advertising of the highest class.

Equipped Fully to Produce Educational and Industrial Films of All Kinds.
LET US SHOW YOU

THE ART FILM COMPANY, BOSTON, MASSACHUSETTS

1106 COMMONWEALTH AVENUE

Josh Billing's and You and I

You will remember that whimsical story about the countryman whom Josh asked to direct him to a certain farmhouse. And how the rustic became so involved in "Turn thisaway and then go to the right—and then the left and then a little spell to the left—etc.—" that Josh finally blurted, impatiently, "Say, stranger, I'd get there a dum sight sooner ef you'd jes' p'int the way——"

That is the attitude assumed by the modern scholar. It is so much easier to "point" the way. Visualize—not through the medium of easily misunderstood words, but through the definite tangible dynamics of moving pictures. Such is the ideal of Moving Picture Age, to make visual instruction the accepted and logical method. Have you subscribed yet? Do it today then and grow in your profession.

MOVING PICTURE AGE

418 South Market Street
Chicago, Illinois

The Governor of New Jersey making pictures with a UNIVERSAL

IN the State of New Jersey they are using moving picture cameras for educational purposes in connection with State Hospitals, Prisons, Homes, Reformatories and various other institutions. Mr. Frank A. Krueger is the official motion picture photographer for the State and naturally uses a UNIVERSAL, as with this camera, he knows he gets perfect film all the time and every time.

Educators, Explorers, Army Photographers, in fact every operator who has to depend on his camera as a soldier depends on his gun uses a UNIVERSAL.

Read what Mr. Krueger says of his trusty machine and then write for illustrated book, catalogue and full particulars.

416 Centre St.,
Trenton, N.J., November 3, 1919.

Burke & James Inc.
252 East Ontario St.,
Chicago, Ill.

Gentlemen:-

I am forwarding to you under separate cover a photograph of Governor Runyon of New Jersey as a cameraman with one of your Universal Cameras. The figures in the picture are as follows.

On the (left) Gov. Runyon of New Jersey, (Centre) Director, Dr. L.B.Blan, Dep't. of Institutions and Agencies State of New Jersey, (Right) Official Cinematographer Frank A. Krueger of Dep't. of Institutions and Agencies.

The Department of Institutions and Agencies of the State of New Jersey as far as I know are the first in the country to adopt the motion picture campaign to show the public how New Jersey cares for it's wards which includes all the State Hospitals for the Insane, State Prison, Girls Home, Home for Boys, Womens Reformatory, and various other institutions.

What I want to say is this, that we have two Universal Cameras 400 ft. capacity, one automatic dissolve, and the other no dissolve, and they have given the very best of service both in X-Ray and Scientific Research work and in straight picture making. I have shot twenty thousand feet up to the present date and am pleased to say I have not lost one foot of film through camera trouble. In all my experience with the Universal Camera while in the Photo.Div. of the Signal Corps U.S.Army and my present position with the State of New Jersey it has never failed to deliver the goods for me.

I wish you would send me a catalogue or any other literature that you have on hand as there are several states in Union which are writing us for information as to our education campaign we are so ably conducting fostered by Commissioner Burdette G.Lewis and Dr.L.B.Blan of the Dep't. of Institution and Agencies while I am doing the photographic work.

Yours truly,
Frank A. Krueger
416 Centre St.,
Trenton, N.J.

BURKE & JAMES

(INCORPORATED)

250 EAST ONTARIO STREET, CHICAGO

225 FIFTH AVENUE, NEW YORK CITY

SUPERIOR BRAINS

You have been taught to believe that the captains of Finance, Commerce, and Industry have attained the heights of power by virtue of "Superior Brains." Did you ever stop to consider that the railroads continued to run after the death of Harriman and Hill? That the banks continued to function after the elder Morgan departed this life? That the steel industry did not fall into chaos with the demise of Frick and Carnegie; and that if as a result of some terrible calamity every capitalist in the country suddenly died, industry would not cease operations for one day? The reason the great industrial and financial Magnates of the past were powerful, and the present crop of money Wizards are now at the helm, is because they learned one great lesson:—the way to acquire wealth is to

MAKE MONEY WORK

Now this is not an oil well scheme, nor land acclamation project, nor are we floating blue sky mining stock. We are operating a Bankers' Corporation, a Banking and Financial venture that is based on government statistics covering business history, and the basis of our concern is the idea now agitating the minds of millions (co-operation, instead of a few men running the whole show), we are inviting the average man into the venture.

INVESTIGATE

We do not ask you to do anything but investigate. We do not expect to convince you now, nor do we attempt to convince you by this advertisement. What we do expect to do, however, is to interest the man who is alive to real business facts, send for particulars—it means money to you.

J. GREEN & COMPANY, Inc.,
110-112 West 40th Street,
New York City.

SCIENCE, TRAVEL, CARTOONS, SPORTS, INVENTION, INDUSTRIALS

Goldwyn-BRAY Pictographs

"The Magazine on the Screen"

Originators of the Animated Cartoon

Originators of the Animated Technical Drawing

Originators of the Screen Magazine

Originators of the Color Cartoon

Originators of the Animated Cartoon Tragedy

Originators of the New Animated Fantasy

Each presents varied information and entertainment. Each covers several short, different subjects. Each includes one of the famous BRAY Animated Cartoons.

Animated technical drawings, by which operating interiors are revealed upon the screen, appear *only* in BRAY Pictographs. These processes are patented.

There is a new single reel released each week. Here are some examples of recent releases which give some idea of what Goldwyn-BRAY Pictographs have to offer regularly.

SCIENCE: Nebular Hypothesis; History of Telling Time; Signalling to Mars; Microscopic Studies of Snow Crystals.

INVENTIONS: How Animated Cartoons Are Made.

TRAVEL: Pirate Castles of the Spanish Main; A Visit to Lima, Peru; Fiji Banana Growing; Amazon Trails; Turtle Hunting in the West Indies.

BIOGRAPHY: Irvin S. Cobb; The Real Nick Carter; General Dantas Barreto, the Uncrowned King of Brazil.

NATURAL HISTORY: Bird Cliff Dwellers of the Pacific; A Chef to Wild Animals; Sea Lions at Play; Strange Appetites of Strange Animals.

INSTRUCTIONAL: Gold Mining in the Heart of a Great City.

CARTOONS: Out of the Inkwell With Life-like Animation; The High Cost of Living, and many others.

Goldwyn-Bray Pictographs are obtainable at all the Goldwyn Exchanges in metropolitan cities throughout the country.

THE BRAY PICTURES CORPORATION

23 East 26th Street, New York City

Animated Cartoon Comedies
Industrial Motion Pictures
Educational Motion Pictures
Animated Technical Drawings

IT NEVER PAYS TO EXPERIMENT

THE layman is a great many times urged to buy amateur, semi-professional or portable motion picture projectors which have their limitations both as regards wearing qualities and facilities for showing standard and commercial film.

With a little added original outlay one can purchase the machine which is used in the leading million-dollar theatres of the Nation—and which will bring to the schoolroom or church that same high grade projection.

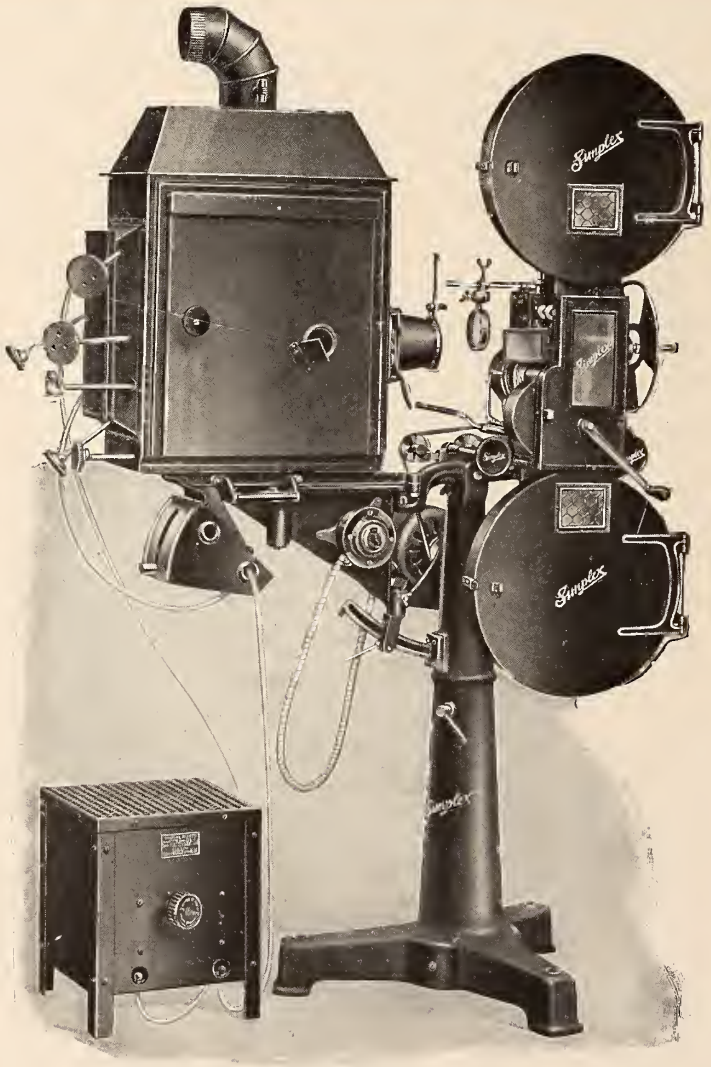
THE PEERLESS *Simplex*

The only projector that received the Highest Award at the two International Expositions in 1915

Grand Prize Panama-Pacific Exposition

Gold Medal Panama-California Exposition

SEND FOR CATALOGUE "R"



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THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

MOVING PICTURE AGE

REEL AND SLIDE

EDUCATIONAL MAGAZINE INDUSTRIAL

CLASS PUBLICATIONS, INC., Publishers, 418 South Market Street, Chicago, Illinois

VOL. III MARCH, 1920 NO. 3

POWER'S CAMERAGRAPH
THE MACHINE of QUALITY
ALL THAT EXPERIENCE SKILLED WORKMEN AND FINEST MATERIALS CAN PUT INTO A PROJECTOR
NICHOLAS POWER COMPANY
90 GOLD STREET INCORPORATED NEW YORK
EDWARD EARL, PRESIDENT
MANUFACTURERS OF MOVING PICTURE MACHINES

The Bureau of Commercial Economics Uses Power's Projectors Exclusively

THE work of this institution is described in the February number of the Ladies' Home Journal under the title, "Motion Pictures in the Far Places."

The Bureau of Commercial Economics demands a machine that gives the highest type of professional projection and will be dependable under trying conditions. These requirements are fully met by Power's Projectors.

We will be very glad to send a list of some of the important theaters, schools, colleges, churches and industrial organizations using our machines.

IN THIS NUMBER

The Future of the Educational Screen? "Nobody Knows"
By J. W. Shepherd, M. A.

Screen Characters Seem Real Ones in "Brothers Divided"
By the Editor of Moving Picture Age

Moving Pictures as an Aid in the Work of the Schools
By Jerome Lachenbruch

A Survey of Moving Pictures as Shown in Evanston Schools
By W. A. Justice

Practical Teaching of Teachers to Teach Through the Eye
By J. V. Ankeny

Moving Pictures Increase Efficiency of the Church
By Rev. Jesse W. Bunch

OTHER ARTICLES, PICTURES, FEATURES AND DEPARTMENTS

MAR 1 1920

Superior Industrial Facilities—

The BRAY Studios originated and developed the animated cartoon and the animated technical drawing. They control the basic patents on these and other devices essential to appropriate rendering of many industrial subjects.

▪ ▪ ▪ ▪

They are the largest, oldest and most experienced producers of educational and industrial motion pictures.

▪ ▪ ▪ ▪

The BRAY Studios specialize on representing all forms of the unseen, invisible, intangible and indescribable for purposes of explanation.

▪ ▪ ▪ ▪

Competent counsel on sales training or factory instruction problems is supplied by The BRAY Studios without charge for such services.

THE BRAY PICTURES CORPORATION

23 EAST 26TH STREET
NEW YORK CITY

208 S. LA SALLE ST.
CHICAGO, ILL.

Make your side and front seats desirable and profitable by installing the most modern invention known to the art of photo-projection. The corrugated surface provides a perfect screen surface for any side angle from which it is viewed. Eliminate the strong reflection of light which causes high-lights and eyestrain. High-lights and distortion are unknown when our screen is used.

Trans-Lux Daylight Projection Screen

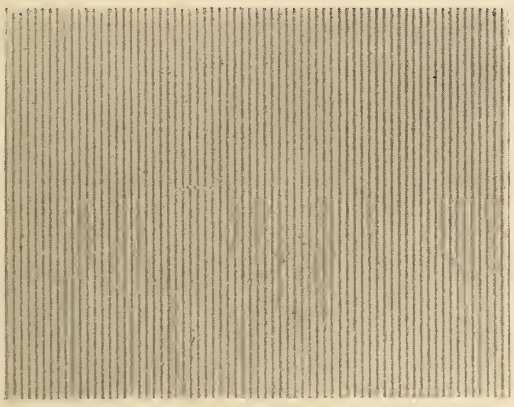
"The Screen of a Thousand Angles"

Our opaque screen is designed for motion picture exhibits where front projection is desired. This screen is made of the same material and by special process is rendered opaque, thereby producing a lily white projection surface.

Our rear projection screen is especially designed for showing moving pictures or stereopticon views in daylight. For churches, schools, clubs, industrial plants, offices, lecturers, advertising display.

A Perfect Screen Surface for Both Front and Rear Projection

One Solid Piece Without a Seam



← Front

→ Rear

It Will Last a Lifetime. Built for Permanency

Opaque or Front Projection Surface

Rear Projection or Translucent Screen

The material of the Trans-Lux Screen is made of an indestructible, pliable composition. Fireproof and waterproof, with a fine corrugated surface.

Do not fail to see this wonderful screen in operation under most trying and rigid tests.

The Trans-Lux Daylight Screen will be on demonstration at the exhibit of Victor Animatograph Company during National Education Association Convention in Cleveland, Ohio, February 23rd to 27th.

AMERICAN LUX PRODUCTS CORPORATION

253 Washington St. Brooklyn, New York

ILLUSTRATED AND DESCRIPTIVE BOOKLET MAILED ON REQUEST

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JACK W. SPEARE,
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Rochester, N. Y.

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Subscribers please notice that change of address must REACH US by the 18th of the month preceding date of issue.

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EDWARD F. HAMM, President — **WILLIAM EASTMAN, Vice-President** — **WILLIAM C. TYLER, Secretary and Treasurer**

LYNE S. METCALFE
General Manager

Eastern Office:
Room 308, 51 East 42nd St., New York
Phone Vanderbilt 5462

VICTOR W. SEBASTIAN
Eastern Representative

HOMER E. ROBERTSON, Business Manager — **JOHN P. BRAND, Managing Editor**

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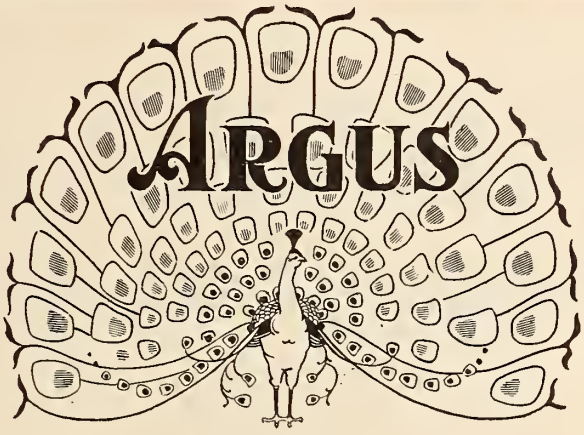


YOU WILL BE PROUD OF YOUR PROJECTION RESULTS

IF YOU USE THE

ARGUS CRYSTAL BEAD SCREEN

This is truly a wonderful and a different screen—better than any other. It is made of hundreds of thousands of tiny crystals, like very small pearls, which secure a diffusion of light that is soft and without glare. The Argus screen eliminates "fade-away" and gives to pictures clearness, depth of focus, and a remarkable realism and charm. It makes every seat in the theater a good seat by reflecting clear pictures from almost any angle. This screen may be washed repeatedly with soap and water, without streaking or in any way deteriorating. It is practically indestructible and its life is several times that of ordinary screens.

ARGUS MAZDA ADAPTER

for adapting any carbon-arc motion picture machine to the use of the Mazda Projection Lamps. This adapter can be installed in the great majority of all theaters without disturbing the carbon-arc equipment, and anyone can make the change easily by following simple photographic directions that come with it. Its use will cut your electric current bills, and will insure, at the same time, better illumination and the elimination of "flicker," "ghosts," and color-bands. No fumes and poison carbon gases. Less heat. No stops and skips. The Argus-Mazda Adapter means the best possible projection at the minimum operating cost and with the least trouble and attention.

WRITE TODAY FOR LITERATURE AND DETAILS

The Argus Lamp & Appliance Co.

813-823 Prospect Avenue - Cleveland, Ohio

"JUNIOR Acme"

The Wonder of the Age!

A Perfect Portable Projector
at a price that is within reach of ALL

IT has every feature necessary to project a perfect, rock-steady, clear-cut picture.

Motor driven, has variable speed regulator.

Instantaneous focusing device.

Intermittent movement of Geneva type, running in an oil bath.

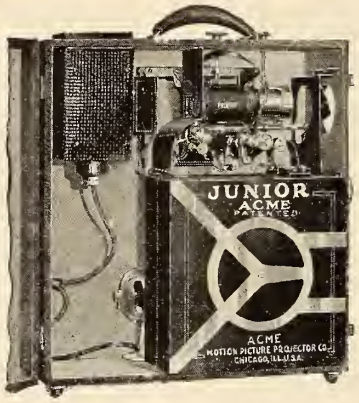
Patented framing device, frames picture instantly.

Positive chain drive friction takeup.

Lens can be changed immediately without removing shutter.

Metal magazine that entirely encases the film.

Price Complete



$135.00

Backed by the ACME'S Ironclad Guarantee

The STANDARD Portable Projector everyone can afford to own. Designed specially for the school and church.

EDUCATORS—Don't fail to see this machine demonstrated in Booth No. 220 at the N. E. A. Convention, Cleveland, Ohio, February 23-27.

Send for literature

Acme Motion Picture Projecting Co.

1132 West Austin Avenue, Chicago, Illinois

SERVICE to the Clergyman and Social Worker who would use Motion Pictures to enforce personal appeal by the attraction and effect of selected and balanced Motion Picture Programs.

FIRST, the church can and should use the motion picture to teach great moral and religious truth and answer the universal demand for wholesome recreation.

SECOND, through the complete, carefully organized film service of the Community Motion Picture Bureau, the church can bring its neighborhood within its walls and influence, for spiritual culture and for community service.

These two facts, the Secretarial Council of the Social Service Commission of the Federal Council of Churches of Christ in America commends to your careful attention.

Make the church the community center, offering recreation to the returning soldiers and sailors and their friends. Let the church develop substitutes for the saloon. Use motion pictures to these ends.

So compelling is the power of the motion picture that to men, women and children it gives ideas and ideals of life.

Shall the church leave to commercial interests this most gripping invention of the twentieth century or command for its own ends this fascinating and illuminating educational force?

The service furnished by the Bureau has made the motion picture an ally, not an enemy, of progress in religious work. Instead of waging warfare upon the questionable "movies," the churches in their own buildings have substituted a better, more intelligent, more uplifting—yes, and more genuinely interesting—presentation of films.

The Community Motion Picture Bureau offers two kinds of service to the Church:

For the Church

I. The Bureau offers a distinctly religious program for Sunday to illustrate definite religious ethical and social truths, Biblical subjects, wholesome dramas that show God at work in the world, missionary activity and needs in this and other lands, propaganda for social justice.

The Bureau has furnished hundreds of Sunday programs of motion pictures in its work with the American Armies in cantonments, on the seas and overseas, and the Armies of the Allies. Programs thus provided, together with the reactions thereon of hundreds of Christian workers and many thousands of soldiers, are now placed at the disposal of the churches and Christian associations.

In many churches the Bureau's service has come to be recognized as much a part of the church's service as the anthem. In the motion picture the church has command of a force through which moral and religious truth will be made a compelling power in the lives of men and women in every grade of society.

The sympathetic picturing of God at work in the world, whether that work is illustrated in Biblical narrative or by a story of the modern cross of social injustice, fires the spirit of the young and creates new moral enthusiasm. To the boy or girl in the Sunday school, religion in action becomes a vital thing when depicted upon the screen.

For the Community

II. The Bureau offers a recreational program for week days.

These programs put the church into its traditional and rightful place as the community center. The Bureau's films enable the church to give the people—young and old—the uplifting recreation that they demand, and rightfully demand. These film presentations have plenty of wholesome fun, as well as strong ethical drama and real education in a form that grips.

Will your church take the lead in the recreation of the neighborhood?

Subscribers to the film service of the Community Motion Picture Bureau answer an emphatic "Yes!"

Send to the Bureau for information of its industrial, school, women's club, children's hour and other services.

The Bureau has rendered distinct service to education. It refers by permission to Philander P. Claxton, Commissioner of Education of the United States, Washington, D. C.

If you want to know what the Bureau can do for community service through an alliance with women's clubs, write to Helen Varick Boswell, General Federation of Women's Clubs, 521 West 111th street, New York City.

If you are curious to know how the Bureau can serve Chautauquas, write to Arthur Eugene Bestor, President of Chautauqua Institution, Chautauqua, New York

You have enough to do in organizing the local part of the enterprise without being forced to hunt for suitable films to compile and arrange a series of motion picture programs. The Community Motion Picture Bureau is definitely organized to do this work—religious, social, industrial and recreational. It knows the film resources of the world. WRITE, therefore, stating your needs, purposes, the nature of your audiences and special subjects you wish to emphasize.

Community Motion Picture Bureau

Home Office, 46 West 24th Street, New York

Paris London Bologna Vladivostok

ANOTHER BIG PRODUCER RECOGNIZES ADVANTAGE OF SAFETY STANDARD

OUR JANUARY RELEASES IN SAFETY STANDARD

DRAMA:
- The Man Without A Country.
- The Legend of Sleepy Hollow.
- The Crab, featuring Frank Keenan.
- The Matrimaniac, featuring Douglas Fairbanks.
- The Square Deal Man, featuring William S. Hart.

JUVENILE:
- Mary and Gretel.

SCENIC:
- The Panama Canal.
- Yellowstone Park.

AGRICULTURE:
- Harvesting Corn.
- Apple Gathering.
- Wheat Raising.
- A Western Flour Mill.

INDUSTRY:
- Anthracite Coal Mining.
- Rutland Marble Quarry.
- Oregon Sawmills.
- The Thermit Process.

SOCIOLOGY:
- The Story of Joseph.

Our March releases will include many of the famous

BRAY PICTOGRAPHS

IN

ORGANIZED COURSES

UNITED PROJECTOR AND FILM CO.

TRADE MARK

GENERAL OFFICES:
69-71 WEST MOHAWK STREET
BUFFALO, N. Y.

An announcement giving full description of each new release is sent to our customers monthly.

Our representatives will be at booths 42, 43, 44 at N. E. A. Convention in Cleveland

416 Centre St.,
Trenton, N.J., November 3, 1919.

Burke & James Inc.
252 East Ontario St.,
Chicago, Ill.

Gentlemen:-

I am forwarding to you under separate cover a photograph of Governor Runyon of New Jersey as a cameraman with one of your Universal Cameras. The figures in the picture are as follows.

On the (left) Gov. Runyon of New Jersey, (Centre) Director, Dr. L.B.Blan, Dep't. of Institutions and Agencies State of New Jersey, (Right) Official Cinematographer Frank A. Krueger of Dep't. of Institutions and Agencies.

The Department of Institutions and Agencies of the State of New Jersey as far as I know are the first in the country to adopt the motion picture campaign to show the public how New Jersey cares for it's wards which includes all the State Hospitals for the Insane, State Prison, Girls Home, Home for Boys, Womens Reformatory, and various other institutions.

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Yours truly,
Frank A. Krueger
416 Centre St.,
Trenton, N.J.

The Governor of New Jersey making pictures with a UNIVERSAL

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Educators, Explorers, Army Photographers, in fact every operator who has to depend on his camera as a soldier depends on his gun uses a UNIVERSAL.

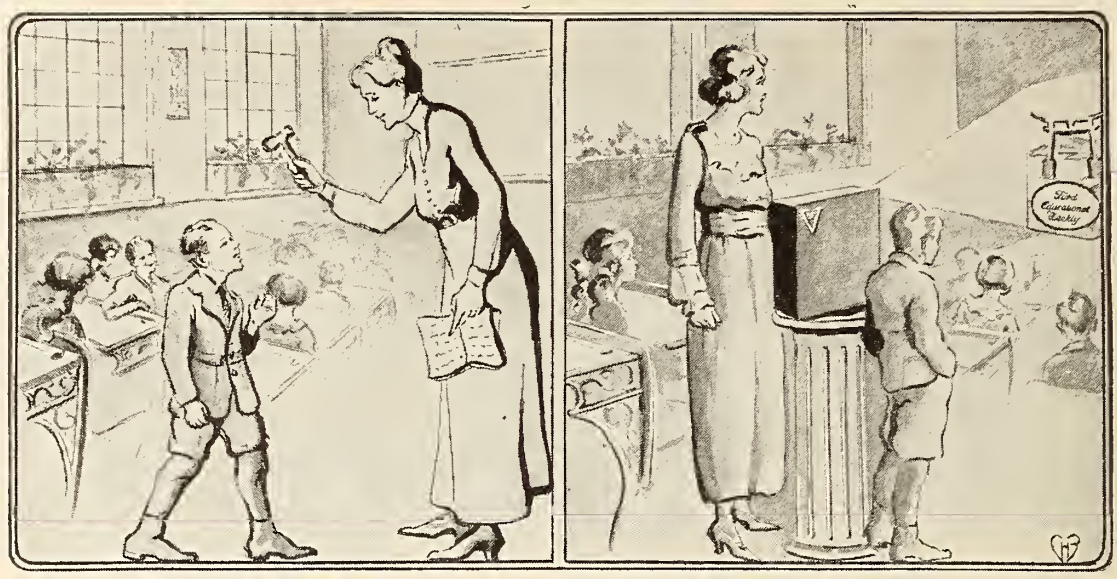
Read what Mr. Krueger says of his trusty machine and then write for illustrated book, catalogue and full particulars.

BURKE & JAMES

(INCORPORATED)

250 EAST ONTARIO STREET, CHICAGO

225 FIFTH AVENUE, NEW YORK CITY



You can't *knock it in*—Let him *see* it!

How many times have you said—"Don't you ***see,*** Johnnie?"

And—Teacher—why did you say ***"see"*** —when you meant ***understand?*** It was because you know when pupils ***see*** anything, ***it is understood!***

That explains why motion pictures—which are living things which pupils can see, are being adopted by the Schools of America, and are being used in the class rooms of all grades.

Even a dull pupil immediately grips a subject ***shown*** him in motion pictures. He also retains such motion pictures in his memory a hundred times better than when a subject is ***talked.***

The Ford Motor Company produces Ford Educational Weekly motion-picture films —one new one each week—on history, industry, science, homelife and art. They are distributed by the ***Goldwyn Distributing Corporation*** from 22 cities. They are pronounced wonderful. Their quality is unsurpassed. They create an exceptional impression. You should know all about them.

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EDITORIALS

Educational Moving Pictures

AS has been noticed before now in the editorial columns of MOVING PICTURE AGE, the word "educational" as applied to the moving picture is one that has been sadly abused and misunderstood. In the broadest sense of the word all moving pictures are educational, either for good or for evil. As the producing side of the industry grows in knowledge and skill the good ones are growing better and the evil ones gradually disappearing from the screen. The entire tendency today is toward productions of constantly increasing artistic and ethical worth. The ideas of all producers regarding what the people want have been modified by the knowledge that the people are demanding the clean and sane and reasonable in their entertainment and with few exceptions they are responding to the demand as rapidly as brains and money can urge them on.

But, while this is true of entertainment films, and they have perhaps proved their right to be considered educational, as they have themselves taught the people to expect better and higher things of them, there is a large class of films indiscriminately dubbed "educational" that by no means deserve the name, if the word be used in its more restricted sense. We have all become accustomed to use it loosely to describe anything tending to increase the store of human knowledge and yet apply it to the specialized line of teaching in the schools, where the one definite object is to train the mind to receive an education that ends only with life itself.

Entertainment films may be highly educational in character, as well as instructional, and yet be impossible for school or class-room use. Instructional films, whether they are agricultural, scientific, industrial, advertising or what not, are obviously educational to the degree that they convey new ideas, but many of them are also limited in class-room value. They presuppose some knowledge of the subjects with which they deal and usually present these subjects in a way that is highly interesting, but beyond the possibility of instruction or intelligent interest to the untrained mind.

With the certainty that the moving picture is to take permanent place as part of the school equipment everywhere came the desire to label with a filling name this class of films. Pedagogical films, many producers and professors are disposed to call them, in order to distinguish them from all other kinds. The word is an honest and an honored one, but it is too long. School films is much better and has a good crisp American suggestion of meaning what it says. But let that pass. There is small need to discuss names until we get the thing itself, test it, try it out and find that it works to the satisfaction of producer and teacher alike. The same tendency has developed with the school-room film that marked the early stages of the theatrical moving picture. A name was selected and a story built upon it, and sorry enough spectacles some of those stories made.

The real school film is just in the making today. Many films are in use in the schools that have some claim to place there, but the teachers are making use of them with the feeling that, while they are good "in spots," they do not live up to their infinite possibilities as a medium of school-room instruction. Producers are claiming they have found the way and are walking in it, for have they not established educational departments and are they not producing films under the guidance of A. B's. and M. A's. trained in text-book production and in teaching? The teachers think the screen in the school is a wonderful promise of things to come. The producers seem to think the promise is being fulfilled. Is it true, as Professor Shepherd claims in his article, published on another page of this magazine, that "Nobody knows?"

* * *

American History on the Screen

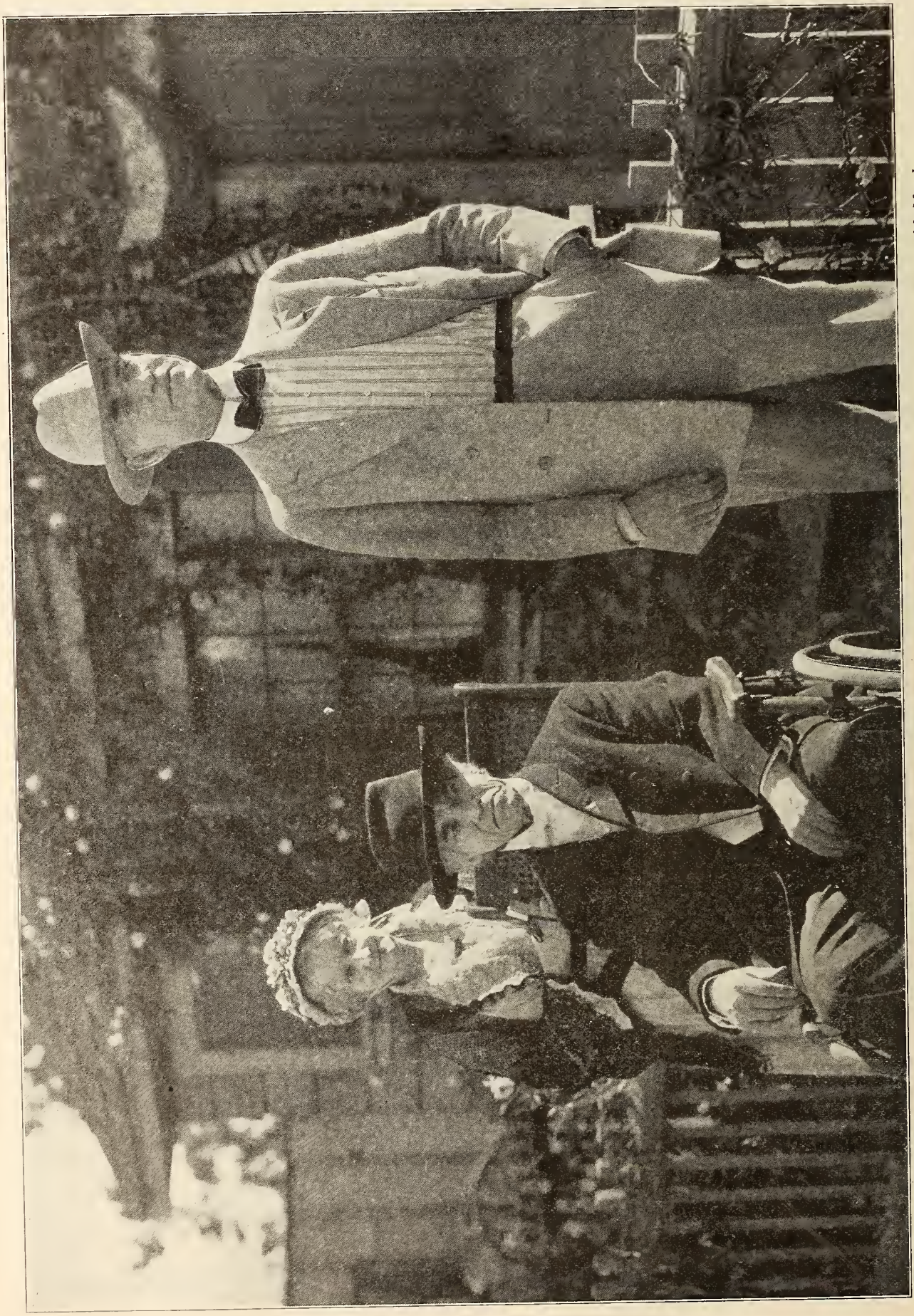
WE are just on the eve of the tercentenary of the landing of the Pilgrims and as yet no picture has been released to tell of the struggles of this little company on the shores of Massachusetts. Tales without number can be found in the stirring period following that date. The settling of Virginia; the gradual rise of New York; the French and Indian wars; the adventures of frontiersmen, missionaries and trappers along the Great Lakes; the infiltration of the whites into Kentucky, Pennsylvania and Ohio, and the incidents of the Revolutionary War, all these are fine material. Second only to these are the stirring stories running through history from the formation of the Union to the enrollment of the last territory as a state.

It would be interesting to discover the reason for this lack of films on such subjects. Is it that there is no interest on the part of the American people in their history? Has the emphasis on American history in the schools been too slight to impress the nation's past on the minds of our generation? Are American histories too dull to read? Whatever the cause, here is an opportunity for the producer to tell the story of this country's birth and development in a way that will make his films a necessity in every school room in the land and convey to the coming generation some of the manners and customs and stories of the American life leading up to their own they will never get in any other way.

A careful study has been made by the National Board of Review of the dramas produced during the past four years, with a view to outlining a series for the systematic study of colonial and national development. In these days when the pride of nationality has been aroused, and the United States recognizes herself as one of the greatest nations in the world, people are thinking of our past as well as our future. There is also insistent demand reaching the National Board for films on Americanization. This inevitably requires the historic setting of our country, if we would tell the foreigner the genius of American democracy. The results of this study have been disappointing. With a few remarkable exceptions like "Witchcraft," "Evangeline," "The Man Without a Country," "Davy Crockett" and "The Conqueror," there is almost nothing which can be used as a setting for a series of pictures on America's development.

* * *

In the ranks of moving picture producers there will be several recruits this year from among the directors. They will make fewer pictures, but better ones, for art's sake, and because better pictures mean bigger money.



One of the closing scenes in "Brothers Divided," where the brothers together view the results of Tom's policy at the mills, with Matthew secretly and his patient wife openly happy in the changes that have taken place. This is a fair example of the camera work in portraying Keenan in his double role.

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Screen Characters Seem Real Ones in "Brothers Divided"

It Is Not a Propaganda Film, an Industrial Problem Play, a Mill Town Story, a Love Tale, Comedy or a Tragedy, But a Little of all These in a Picture of Human Souls Working Out Their Destiny

By the Editor of Moving Picture Age

IN what we thought a critical mood we saw "Brothers Divided" at the neighborhood theater and as we went home we talked it over. Tom was too good to be true; Max, a spineless, temperamental fiddler; Ruth and Harriet too meek; Matthew too open and pronounced in his misanthropy and greed; Keenan "hogged the camera" too much; the whole play was too fluffy and light; it didn't go deep enough into any phase of the life it suggested. Our human balance wheel, trotting along beside us, remarked demurely: "You liked that picture, didn't you." It was a statement, not a question.

"No. Why do you say so?"

"Because you scold the characters as if they were real people. They must have been real to you or you would be talking about 'double impersonation,' 'mats,' 'dissolves,' and other silly things."

We surrendered. We did like it. Mr. Chadband said of Joe that he was "a wery human boy." These people in "Brothers Divided" are very human people. The story is simple and of the present time. The location, as the cast of characters puts it, might be in any small American town before the time of prohibition. And the whole picture is clean and without any fly in the ointment of its ethical quality, as, indeed, are all Frank Keenan's productions so far as we have seen them.

"Brothers Divided" is a picture play for the family and for every family. It is one of homespun, of business, of community betterment, of personal happiness and sorrow, of sin and redemption. It goes into the home, the shop, the saloon, the office, the prison, and links them all together in a human soul-web. Oh, yes, it is light, and it has light in it, if one has eyes to see.

The film was produced at the Robert Brunton studios, Los Angeles, Cal., by the Frank Keenan Productions, Inc.; the story and scenario are by Gertrude Andrews, and Mr. Keenan himself directed. Here is the story:

Max, the temperamental musician, forgets his violin as he looks into the eyes of Ruth, the steadfast and loyal. The flower shop scene.

Tom and Matthew King were brothers of strikingly opposite character. When Tom King, possessed of an adventurous spirit, drifted into bad company and was sentenced to prison for life, Matthew, feeling the disgrace, went to another town, established a mill and became the leading citizen, albeit an unpopular one, of the town. Matthew talked of Tom as one dead.

After twenty years behind prison walls Tom was pardoned for his heroic work on the night when two prisoners, hoping to escape in the confusion, started a fire. During his years in prison Tom had word of his brother and his son, Max, through his brother's wife, Harriet, whose sympathies were with Tom. Unheralded, he arrived in Milton and was shocked by the run-down condition of the town.

Its streets were mudholes. Men loafed about the battered old building that housed a saloon. Children and women were nowhere to be seen. Lafe Weatherby, fat and dead drunk, was supporting a lamp post when Tom approached and was quickly collared by Lafe, who longed to pour his tale of woe into a sympathetic ear.

"Old King don't want men to work for him," complained Lafe to Tom. "He can get kids and women cheaper. My old woman and the young 'uns work at his mill, but I got a delicate constitution—yeah!"

Getting away from Lafe, Tom went straight to his brother's home. It was the day that Max, aglow with enthusiasm and ambition, had bought the violin he had been hoarding money for months. He had been taking lessons from old Professor Renaud, who taught music and ran a little flower shop, presided over by his pretty granddaughter, Ruth, who promised to marry Max when he became a great musician, which she hoped would be soon.

When old Matthew heard the strains of music coming from the boy's room, in a towering rage he rushed upstairs and smashed the new violin to atoms. At that psychological climax Tom entered the scene.

"I've lied for you all these years, and now you've come back," was Matthew's greeting to his brother. "Take your fiddler son and go!"

The fit of passion was too much for the old man and paralysis claimed him for its own. "He may never walk again, Tom," Harriet told him. "You'll have to take charge of the mill—your father left it so in his will."

Max, too, suffered by his father's return. Believing his father dead, he had built a shrine to his memory. To have him turn up an ex-convict was too terrible. What would Ruth say to an ex-convict father-in-law? It was unthinkable!

When Tom took over the King mill, all the mill hands were called together to meet the new boss. Tom was deaf to his son's entreaties not to tell. "I hate to hurt you, boy," said Tom, "but I've got to start square."

Then he stepped out on the platform and looked down into the sad, tired faces of the workers—mostly women and children. "I'm an ex-convict! Been in prison twenty years!" he said, and watched their faces change from wonder to dissatisfaction. "An ex-convict will be a greater tyrant than old Matthew," they all thought.

"I learned something of life in that prison," Tom went on. "One hour of being just to the other fellow is worth a whole year of prayers. I feel like a kid who's been given a circus ticket—he's going to have a good time. We're going to work together to make this mill not only pay its owners, but make it pay you! You can have a holiday today to think it over!"

Smiles wreathed their faces as they dispersed in chattering

groups—the mill under Tom King would be vastly different, they realized.

A year brought about a remarkable change in the town, though a year of helplessness had brought no apparent change to Matthew's views of life. Max, in New York, had succeeded so well with his study of music that he was now ready for Paris, when the realization came to him that he had treated his father like a cad. "Whatever you are, be game!" were his father's last words as he went away a year ago, and he now saw that the gamest thing he could do was to go back to Milton and show his pride in his father by working in the mill.

It was Flag Day and the town was in the throes of a big celebration when Max went home to ask his father for forgiveness and to marry Ruth. No children now worked in the King mill—they enjoyed life in a big playground. The town was dry. The saloon was a prosperous ice cream parlor. Lafe Weatherby proudly played the slip-horn in the town band that Tom said had Sousa's skinned a mile.

The sunshine of happiness was on everybody, even Matthew, who, while he couldn't understand how the mill's profits had increased under Tom's regime, was undergoing a slow but sure change of heart. He, who never caressed anyone, gave sympathy. He, who had boasted of never having bought a flower in his life, drew a vase of roses closer to inhale their fragrance. He, who hated music, listened with almost a smile on his stern face to the discordant noises of the town band. Tom's understanding of human nature had wrought a miracle in the town and in Matthew.

Frank Keenan is a good character actor. His rugged personality, his sincerity and the realism of his portrayals make his work on the screen of marked interest. His men are strong and play on the big and broad sympathies and feelings. In his dual role as Tom and Matthew King he accomplished well a difficult feat. The two men are totally unlike in temperament, attitudes of mind, character, yet Keenan gives each his distinct personality. Each is stamped with individual characteristics and made to stand out distinctly individual even in small mannerisms. He doesn't mind facing the camera a little bit, at any time possible, but his face is a strong one and he can tell a story with it, so we will have to forgive him that.

The Moving Picture in Its Relation to Conduct in the Home

By Cecil B. De Mille

(This is the second in a series of articles on the general topic of "The Screen and the Social Fabric," written by one of the foremost directors in the industry. It is an effort on his part to make the public acquainted with the ideas and ideals that govern the making of moving pictures for the entertainment and instruction of the public.—Editor.)

In my last article I discussed the necessity of producing pictures which reflected life as it is actually lived, and pointed out that while entertainment value was a primary and necessary feature, a picture which entertained at the expense of truth was a dangerous misuse of a great power for good. The intimate connection between motion pictures and the life of the people is a fact which has no parallel in history. The influence of the photo-play extends to every department of life, molding the opinions, conduct and ideals of almost every person in the country today. More especially is its effects noted on the great middle class, who form the bulwark of our race and who are, in an accurate sense, the people.

By the middle class is usually meant those people who have enough to eat, comfortable homes and more or less pleasant work. They are ambitious, industrious, anxious to get the most possible out of life. But their educational advantages have in most cases been limited, and this limitation extends to their ambitions, forcing them into many crudities of conduct, thought and expression. For these people the motion picture takes the place of travel, and often the place of a university education. The necessity of working for a living prevents them from devoting their lives to self-culture, but it does not prevent them from desiring to be cultured. And the motion picture gives them not only the instruction but also the inspiration.

The social center of the very lowest classes was probably the saloon until prohibition became effective. The social center of the highest classes is probably the club. The social center of the great middle class is the home. His home is to the average man a little universe. His whole life centers around it. He is away from it only to preserve it. His early life is spent in endeavor to attain an economic status which will permit him to establish it. His spare money is spent on the beautification of it. His laws are made for the sole purpose of protecting it. Nations exist in order that the homes that make them up may be preserved from all invasion. It has ever been the instinct of man to build a dwelling and proclaim it his castle. It always will be.

Any discussion of man as a social animal must then start with his legitimate social center, his home. Life in the home has recently been made the victim of violent attacks by several of our moderns. Practically every great social reform method, from anarchism to socialism, has started with the promise that the home as a unit must go. One scheme puts up the individual as the unit; another puts up the state. All agree, however, that life in the home is generally unpleasant for all concerned. The fact is, of course, that it is just as practical to do away with man's breathing apparatus as with his home. He will not give it up. But if it can be made in any way happier for him he will certainly not object.

The home can be made happier, and it can be made so by the very simple process of showing to the average man, through the medium of the motion picture, just what is wrong with his management of it and just how these mistakes can be eradicated. This is one of the great powers of good that the motion picture possesses. Even our own mistakes are visible if we can get off at a distance to see them. The petty selfishness of a given man, his laziness, his grouchiness, are, let us say, responsible for the unhappiness of his wife and children. The man is perhaps not to blame; perhaps it has never occurred to him that he was irascible and shiftless in his family circle. Let him see himself, very probably will, depicted as he actually is in a well done and truthful motion picture. There is little doubt that his ways will change.

Most of us know that the cause of most divorces is a much simpler thing than incompatibility. It is usually carelessness. The husband, as time goes on, forgets that his wife fell in love with him for very particular things about him, such as, for instance, his physical perfection, his intellectual interests, and he loses these things entirely, hardly knowing even that he has lost them. The wife, seeing him change under her eyes, becomes wistful over the old dreams of eternal love she used to have, and it is not to be wondered at if she mistakenly accepts a substitute for that lost first flame. The situation may be, and often is, reversed.

In two of my pictures I showed situations similar in theme to the one outlined above. In "Old Wives for New," the wife had grown lazy and careless. She had allowed herself to become fat, both mentally and physically, through sheer vegetable inertia. She had neglected even the essentials of cleanliness. Her husband had kept himself up to the notch; at forty he was in better condition both mentally and physically than he had been at twenty-two. Naturally their home life was not all it might have been. Their unhappiness was reflected on the children, who instead of growing up in joy and mutual affection, were constantly under the shadow of their parents' hostilities.

In the production I tried to show clearly that the whole situation might have been averted, and was not even then past the saving. But the wife refused to exert herself to save it, and she lost her husband. The picture reflected a situation all too common, and one which is among the most frequent causes for divorce. It was seen by millions and is there any doubt that among these millions there were many wives who took the lesson of "Old Wives for New" to heart and remolded their characters before any irreparable clash occurred?

In my latest production, "Don't Change Your Husband," there is a companion picture. In this the husband becomes sloppy, careless of his dress and his habits, and drives his wife, a dainty creature, almost to madness by his disregard of the things which to her are all essential. But when she divorces him she learns the lesson that no man is perfect, and that small vices are better than big ones. He learns that he has lost his wife through his own fault. He does things which he should have done long ago, and wins her back. It is reported that at the first showings of this film many women were heard to say: "Well, I'm going to bring my husband to see that picture this very night." Let's hope these erring husbands learned their lesson.

These are only two examples of the effect the genuine motion picture can have for good upon the home life of the people. The relation of parents to children is another cause for frequent misunderstandings, unhappiness and sometimes tragedies. The depiction of one of these tragedies on the screen will go far toward preventing their happening in real life. There is scarcely an angle of home life that the motion picture does not throw light upon, analyze and bring up for discussion and improvement. And the results of this mighty force will be more noticeable in future than they are now. Marriages will be happier, homes will be happier.

The master builder in Ibsen's great drama of that name learned at the end of his life that there was a more important task in life than building churches. This was building homes for human beings. And one of the great tasks of the motion picture, and one which it is accomplishing with more than satisfactory results, is to build homes for human beings.

Kindergarten Picture Show in New York School

At the De Witt Clinton high school, Tenth avenue and 58th street, New York City, moving picture shows for the entertainment of the little children of the district were given during the winter months of 1919-1920. All the entertainments were arranged under the auspices of the National Motion Picture League and the National Kindergarten Association, which invited the children to come and bring their mothers, and announced that ladies would be in attendance to look after children who came alone. One of the programs included "Alice in Wonderland," "School Days," in natural colors, and one of the "Bobbie Bumps" stories.

The Future of the Educational Screen? "Nobody Knows"

A Statement and a Criticism by One Who Has Devoted His Time for Several Years to the Problems That Must Be Solved by Educators and Producers

By J. W. Shepherd, M.A.

(The statements, opinions and conclusions here given place should receive the careful attention of every educator and producer. The writer, Professor Shepherd, has been engaged in practical work with moving pictures for several years. For two years he was head of the Division of Visual Instruction, Department of Extension, University of Texas, from which he is now on leave of absence doing graduate work toward a Ph.D degree in the University of Wisconsin, dealing particularly with problems of the visual method of presentation in educational practice. While some of his statements show the impatience of the idealist, he is no visionary dreamer, and his own continued and practical efforts are helping to fulfill the prophecy he makes in the closing sentences of his article.— EDITOR.)

A GOOD many years have passed since Edison prophesied that the moving picture film would soon become the greatest force in education, and would tend to supplant the text-book and, in a measure, the teacher. Edison had so much faith in his own prophecy that he enthusiastically set himself to the task of producing these educational films that would so completely revolutionize schoolroom practice. Yet today comparatively few films are being used for strictly class-room and instructional purposes, for Mr. Edison gave up his attempt in disgust when his efforts were not met with enthusiasm even by leaders in education. Others, fired by the same vision, the vision of the educational possibilities of the moving picture, likewise launched producing enterprises, making flattering announcements that the educational problems that had puzzled the schoolmasters for ages would be solved when this material reached the schoolroom. But this material never reached the schoolroom and many of these companies are defunct enterprises with sadder but wiser stockholders. Why then, after all these years, has the moving picture failed to reach what has so often been announced, with such assurance, as its most logical and normal setting, i. e., the schoolroom?

It is interesting, on the other hand, to note that scores of superintendents and school boards over the country, also fired by the same vision that kindled Mr. Edison's hopes, purchased motion picture projection equipment, all accompanied with assuring promises of good performance. Many of these machines have been discarded or are infrequently used, at least for schoolroom purposes. Then why, with school authorities anxious to install them, are moving pictures not functioning in the schoolroom?

We have this peculiar anomaly. We have had announced the solution of all our educational problems through the moving picture, an agent that will make up for the shortcomings of both the weak teacher and the indifferent pupil. We have, then, on the one hand, many people, some of them with wealth, seemingly anxious to produce the moving pictures that will transform the schoolroom from its work-a-day atmosphere and drudgery to one of continual interest and delight. On the other hand there seem to be many school boards, principals and teachers, anxiously awaiting the opportunity to use moving pictures to make of their schoolrooms such realms of paradise and change their many failures into constant success. Yet the thing has never happened, for educational moving pictures have not yet reached the schoolroom. Why? Nobody knows.

I am aware, of course, that there are many people who are ready to give a direct and positive answer to the question raised; they would point to such factors as the expense of production and distribution, the expense of equipment, the lack of the proper type of educational film material, the static poverty of public schools, impractical projection that demands fireproof booth, expensive darkening devices, etc., all of which perhaps may be factors. But, in this land and age of progress, and particularly with our pride in our public schools, we can hardly afford to admit that these factors are really the determining factors. Indeed, such impediments would surely be overcome by many of our progressive communities if they were the only ones involved. It is also important to call attention here to the fact that these explanations for our failure to make more use of the motion picture in public education are opinions only, and are worth only as much as opinions are valuable in settling any difficult question where facts are really requisite before conclusions of merit can be reached.

After all, are moving pictures truly a practical asset in educational work? Nobody knows. For after all, we know very little about the learning process and practically nothing about the use of pictures as a means of presentation in schoolroom practice. For instance, do we learn more quickly from a visual presentation or an oral presentation? Nobody knows. From the few experiments made by psychologists such as Henman of the University of Wisconsin, Kensies, a German psychologist, Angell and Fernald of the University of Chicago, the oral presentation seems to have under certain conditions a slight advantage over the visual presentation.

Is it a good thing to have the mind well stocked with images from visual experiences to be made available through the processes of memory and association, or is the mind more efficient without images? Nobody knows. The little experimental work that has been done by psychologists in this field, such as that done by Betts at Columbia University, would indicate that there is a possibility of creating a profusion of imagery in the mind which might act as a handicap to clear and rapid thinking. Psychological experiments dealing with the study of literature indicate that, perhaps, even in this field, mental imagery is not necessary and may have little to do with one's enjoyment of the lines.

To illustrate how little we know, suppose we try to answer a few such questions as these: Can moving pictures be used in the teaching of grammar or the accurate use of English? Nobody knows. Can the moving picture be used to teach reading in the first grade or to foreigners? Nobody knows. Can you inculcate a love for poetry in sixth grade children by the use of moving pictures? Nobody knows. In teaching literature, would it be better to give a detailed version in moving pictures, before or after reading the selection, or would it be better to introduce only the principal characters and perhaps the setting; or is there danger of destroying the child's power of imagination and his independence of thinking and thus destroy his power of enjoyment of literature? Nobody knows.

Would it be economy in education to standardize schoolroom imagery by use of moving pictures and thus, in a measure, schoolroom thinking? Nobody knows. In geography does an efficient and resourceful teacher who is thoroughly prepared and wide awake really need moving pictures in teaching geography successfully? On the other hand, can we revolutionize, socialize and vitalize the whole subject of geography by the use of moving pictures? Many of us have positive opinions, but nobody knows. Would moving pictures overcome the handicap or would they increase the handicap of the mediocre teacher? Nobody knows. Can we eliminate one year from our high-school period by the use of moving pictures and thus save twenty-five per cent of high-school costs? Nobody knows.

And what about vocational education, particularly as administered under the provisions of the Smith-Hughes Act? Consider agriculture, for instance. Could we enrich the course of study 100 per cent or more by introducting on the screen a great variety and amount of agricultural material impossible in present practice? Could we reduce the large expense now necessary for equipment

J. W. Shepherd.

by half, or more, by making frequent use of the screen" Could dairy type and excellence be studied from moving pictures? Could the average high school get better results from a study of the best dairy herds in the country on the screen or from the study of a mediocre cow or two kept on the school grounds or farm? Could the trades and industries be taught in half the time with moving pictures? Every vocational teacher will give you an opinion, but nobody knows.

But what about morals and religion? Can moving pictures function as an impressive moralist in the public school when the teacher would be criticized for giving a peachment? Again, nobody knows. Can we develop impulses having to do with honesty, honor, unselfishness, fair play in public school children by the use of the moving picture? Nobody knows. Can we teach right living and high thinking and a relationship to the Deity in the Sunday school through moving pictures? Nobody knows. Could a revival meeting be carried on with the moving picture as a factor, and would cinners come to the mourners' bench from an appeal on the screen? Nobody knows.

As mentioned before, there would be no difficulty in securing most positive and dogmatic answers to all of these questions, both from those who are connected with the teaching profession in school and church and from those connected with the production of moving picture material; nor would there be any embarrassment when, upon demand, these people should be unable to submit any evidence for their faith. However, this lack of evidence seems to me to have important bearings upon the anomaly presented in the first part of this article; for the probable facts are that those who would produce moving pictures for educational purposes know very little or nothing of the sort of material that ought to be produced and, on the other hand, those who are anxious to use such material know little or nothing of the kind they need or how to use it.

The little evidence so far available, most of which has come from commercial experience, seems to indicate that even Mr. Edison's vision of the possibilities of the moving picture in education were unduly limited. The probabilities are that we are toying with the most potential force ever introduced into educational practice. It now seems entirely probable that the moving picture can be used to tremendous advantage in the teaching of every subject in the curriculum beginning with the first grade. It seems entirely probable that two results which educators have long sought might be promptly accomplished by the introduction of the proper type of moving picture, for in the first place there might be possible a tremendous enriching of every subject in the course of study, since the moving picture knows no limitations of time or space. In the second place, there might be possible a tremendous saving of time since it seems entirely probable that many subjects can be mastered in a much shorter time and in a more satisfactory manner from a film presentation than from the usual schoolroom method, since the screen gives with vivid clearness in a few minutes what the teacher must frequently struggle hours to give. This seems to have support in our war experience in connection with our training camp activities, where, it is reported, the introduction of the moving picture materially shortened important courses of study.

In the judgment of the writer, then, we have come to the place in the development of educational moving pictures where some definite problems must be settled before we can begin the production and use of the genuinely educational film. We have had producers discover by costly experiments that educational moving pictures probably have very definite character and qualities. What these are nobody knows. Our school people have found also, by rather costly experiments, that teaching by using the moving picture has some definite limitations, nor can they tell us as yet what these limitations are, for nobody knows. These problems need to be settled definitely and in a scientific manner in order that we may have a positive basis for the future development of the educational moving picture.

The possibilities of such experiments and their success hinge, it would seem, on the cordial co-operation of the educator who knows the principles of psychology and of schoolroom practice and the producers who know the facts connected with the science and art of moving picture production and can advise how these results could best be obtained. No better service could be rendered the educational interests of this country at this time by the universities and other institutions interested in educational research than the turning of their attention toward the proper analysis and evaluation of the moving picture as an educational factor. Perhaps it should be said here that the present tendency of universities to distribute the so-called industrial and advertising films and other material frequently classified as educational motion pictures as really representative of the educational motion picture is to be deplored.

When SOMEBODY KNOWS the real function of educational moving pictures as related to the schoolroom, there will be no further difficulty, for the obstacles referred to as being the factors which are limiting the use of moving pictures in the schoolroom at the present time will vanish like the frost under the warming rays of the spring sun. Ample facilities will be provided for the production of this material on the one hand; and, on the other, schoolroom doors will open like magic to material that will meet definite schoolroom needs. And the men who will settle these problems will have their names enshrined in the hearts of those who believe in education beside such names as Comenius and Pestalozzi, for their contribution will perhaps be the greatest of all those made toward the development of the world's educational progress.

Miniature Theater at Exposition

"Step right in, it is free, madam. The show will start in just a few minutes. Absolutely no charge."

The possible patron stared in wonderment. A "movie" free. Unheard of. She approached nearer the entrance somewhat shyly.

"Are the seats free, and do you show photoplays here?" she questioned reticently.

Once again madam was assured of the altruistic motive behind the operation of the theater. She entered and sat down. In a few minutes several hundred others who were intently watching the woman, followed suit. The free theater was a success.

Miniature theater erected by the International Correspondence Schools at Industrial Exposition in Scranton, Pa.

This all happened at the third Industrial Exposition of the Scranton Board of Trade held at the Thirteenth Regiment armory, Scranton, Pa., not long ago, when industrial and mercantile establishments of the city, together with the educational institutions exhibited their respective commodities and systems of education.

The International Correspondence Schools, one of the largest advertisers in the country, constructed within the walls of the armory a miniature theater, modeled after the Strand theater, a large playhouse of the same city. In this miniature theater over 150 chairs were placed, and standing room accommodations cared for fifty more.

So that several hundred others could view the show from the outside, an opening was allowed to remain in the side walls of the theater in the rear. This light did not in any way impair the "throw" of the machine, as there was sufficient shadow to allow a good picture. The theater was fifty-two feet long and twenty feet wide.

"Heads Win," a big six-reel feature produced especially for the International Correspondence Schools by the Universal Film Manufacturing Company, Industrial Department, was the feature during the week, though other industrial films produced by the Universal Film Company were utilized to make each show balance. Some of the other pictures were "Careless America," "Veil Making," "Hope of the Hills," "A Tower of Strength," "Colossus of Roads," "A Ball of Wool," "Corset Making," "Paper Making," "Over the Road to Victory," "Care of the Teeth," "For the Common Good" and "Telephone Inventors."

"Heads Win," from the pen of G. Lynn Sumner, advertising manager of the International Correspondence Schools, made a big hit with the thousands that visited the I. C. S. theater during the week. One show was given in the afternoon and three at night, and it can be said with a great deal of truth that the audience literally "hung from the rafters." The thought to erect a miniature theater was that of Mr. Sumner, and how well the plan worked out can be gathered from the report of Frank J. Toohey, manager of the publicity bureau of the schools, in charge of the theater, who said approximately 8,000 persons witnessed a showing of "Heads Win" during the week.

Moving Pictures as an Aid in the Work of the Schools

The Viewpoint of the Producer of Educational Moving Pictures and a Hint of What He Is Doing to Make the Screen a Successful and Necessary Medium of Instruction

By Jerome Lachenbruch

(The author of this article is connected with the educational department of one of the foremost film producing corporations of the United States. His opinions as to moving pictures strictly educational in character and their value in the every-day work of the class room are based upon the experience and study of the producer of this class of films. While his enthusiasm for the animated drawing leads him to speak of it in a way more decided than actual experience with it has yet justified, no one can take exception, for, as Professor Shepherd says, as yet "Nobody knows." The way in which Mr. Lachenbruch has handled his theme sufficiently proves that the producer is searching as eagerly for the simon-pure pedagogical film as is the educator.—Editor.)

VOLUMES have been written on the numerous problems of the pedagogue, on teaching method, on the composition of the "perfect" text-book and on the development of the "perfect" (the actual term is "successful") teacher. And yet, despite all the conscientious attempts to reach the expanding mind of childhood and of adolescence, results have not, in a large sense,

In the coal marshes of the carboniferous age. Age and decay are doing their work with the luxurious vegetation.

kept pace with effort. In classes where the percentage of pedagogic failure runs high, the cause probably lies with the teacher. For consistent failure cannot be assigned either to the text-book or to an arbitrary method imposed from without. The successful teacher rises above these limitations.

Decay progresses, as noted in the tree trunk in the center of the picture and in the surrounding vegetation.

An inquiry into the method used by the instructor and an analysis of the human material he has to work with may show why the aim of all instruction—the imparting of information together with suggestions for its ultimate use—rarely is completely realized. In the course of our analysis, we may discover some weak points in the process of education as it is now conducted; and there is a

The beginning of the end of one life cycle. The trees are bowing toward their graves and the ferns are withering.

possibility that we may be be able to suggest a first aid to the baffled pedagogue.

In imparting information, all instruction depends for its initial success upon the curiosity of the student. When that has been aroused his interest will have been obtained, and the process of learning legitimately begun. The process is made permanent when the student advances to researches of his own and, by adding to the particular piece of information he has received, builds upon it from

The life cycle completed. The vegetation is being buried in the marsh waters to be transformed into layers of coal.

various sources and so converts it into solid knowledge. The psychological process begins with curiosity aroused either by the instructor's or the text-book's suggestion of an alluring prospect which has its root in some common knowledge. An example of the awakening of curiosity in a normal way may be seen in the method of a New York public school instructor who, during a story-telling period, began to speak of common soap and soon had her class fascinated with the tale of how soap is made. There is nothing new in the method employed; but the subject selected revealed an instructor alive to the pedagogic material inherent in the commonest

articles of our daily existence. This, then, is the starting point of all successful teaching: to begin with some fact common to the experience of all; and by arousing curiosity, to stimulate the absorbed interest of the pupil until new facts or ideas have been added to his general store of information.

Though the teacher is a significant factor in the lower grades, he shares his importance with the text-book as the student progresses and becomes better able to continue, unaided, in his quest of knowledge. But the text-book is far from an infallible guide. The faultless text-book has never been found, as there are as many ideas of what it should be as there are instructors who hold opinions on the subject. The most that can be demanded of it is clear exposition and a style stimulating to the student's imagination. And although comparatively few students would admit the existence of such a book, its nearest substitute serves its own good purposes, especially when its intent is elaborated by the emendations of the instructor.

The Gap to Be Bridged

But the hiatus between the student and the text-book or the student and the instructor is rarely bridged completely. Between the student and the teacher the barrier of temperament always intervenes; between the student and the text-book are the various digressive interests of the student and the shortcomings of the text. To enlarge upon the many combinations of interests which the instructor and the text-book must struggle to overcome is beside the point of this article. The fact remains that they exist; and that modern formal pedagogic experiments center on attempts to reduce the number of extraneous causes which must be overcome before the student can absorb what the instructor or the text-book has to impart.

Moreover, the question of the student's well being, his home life and social background, all of which are important factors in the pedagogue's problem, have not been considered. The movement to make the pupil's life without the school room conduce toward the work within it is still in the experimental stage. We have our classes for the congenitally sub-normal and for the generally backward student. And though we may cite statistics to show what has been done in developing the health of the student body itself, there is so much work still to be done before the health element is removed as a drawback to the educator's task that first aid to the pedagogue in increasing his percentage of successful effort must come from another source.

Fortunately, modern inventiveness has devised a means for aiding the school board, an aid which combines the spheres of the lecturer and the text-book, though it can never completely replace them. I refer to the motion picture in its most recent phase. From the viewpoint of pedagogics, the most useful contribution to educational method in recent years has been the invention of the animated technical drawing. This type of picture makes it possible to bring the text-book and the lecturer to the screen in the form of moving lines and figures with explanatory notations. Patents covering this application of the screen to the animated technical drawing have been obtained by Mr. J. F. Leventhal of the Goldwyn-Bray studios. The particular niche in the field of education which the animated technical drawing will eventually fill cannot be foretold. Its possibilities are unlimited.

Builds on Common Knowledge

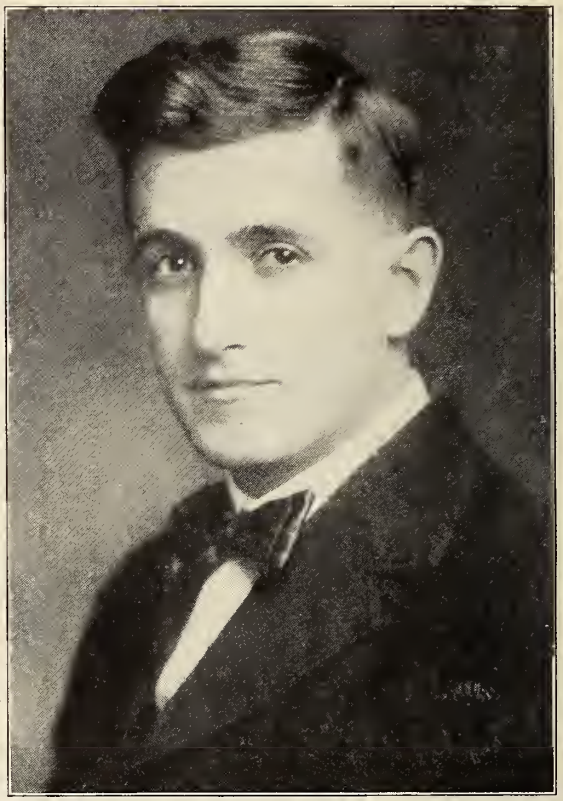
The animated technical drawing has all the elements of the "perfect" teacher and the "perfect" text-book. It begins a particular subject somewhere amid the mass of knowledge common to all and builds its pictorial lesson from that base. As a consequence, curiosity and attention never need be sought after. They are given gratuitously by the students (either child or adult) with the mere flashing of the first announcement. Moreover, each lesson is told so clearly that information is imparted in the form of entertainment. The study of coal, for instance, is a romance of the ages. A few views of different kinds of coal, with a pictorial description of how it is obtained, leads back to past centuries when the coal was a living tree growing in a morass. The tree is seen to decay and fall; and as the centuries slip by with a few strokes of the pen, the gradual formation of our concentrated carboniferous fuel is shown. Besides elucidating the subject more thoroughly than hours of lecturing or text-book study could, this form of instruction romantically spans the ages and suggests the oldness of time and the enduringness of our good old earth. What suggestions to young imaginations lurk in this form of instruction we may only conjecture.

Heretofore, attempts to animate the text-book have not met with complete success for two reasons. First, the artist who tried to interpret the author had insufficient imagination to tell his story completely; and, second, his medium was faulty. But these drawbacks have now been overcome. So far has the work of animating the text-book been carried by the Goldwyn-Bray studios that their library now consists of botanical, physiological, zoological and a miscellany of microscopic and other scientific studies. In the botanical department a study of flowers shows the bee carrying pollen, the fertilization and the fruition processes and finally the development of the seed. This is carried out in all the detail that the college freshman has to follow. Yet it is so simply done that grade pupils may follow it with equal understanding. In physiology the mechanism of the eye has been exposed, and its connection with the nervous system and the transmission of images to the brain have all been explained. In the land of microscopic wonders, the formation of dew and snow with all their marvels magnified two hundred times may now be brought to the child.

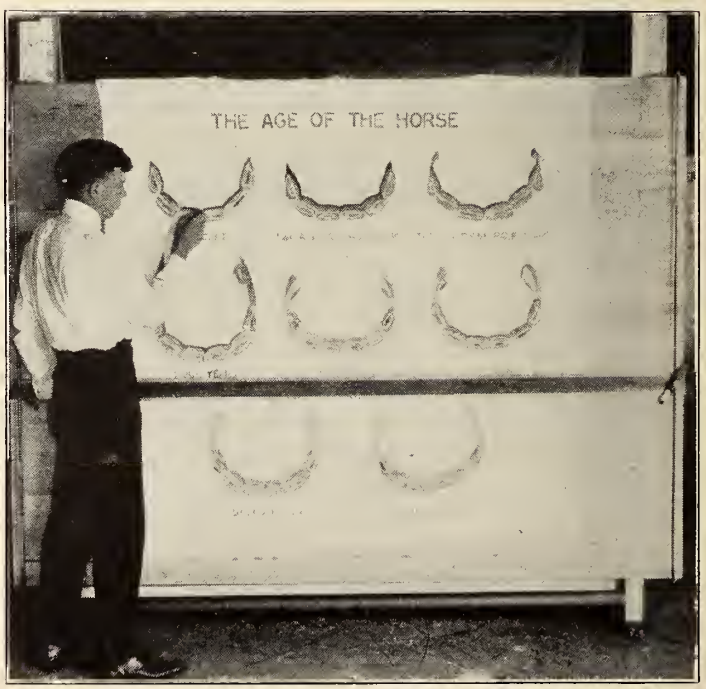
The foregoing are but a few of the many subjects now ready for general use. It is the intention of the Goldwyn-Bray studios to continue their work in every field of study so that a comprehensive course of instruction may be seen on the screen. The advantage of this aid to the school of the coming generation will make the work of the teacher a pleasure and the process of learning a joy to the student.

Practical Teaching of Teachers

(*See Opposite Page*)



J. V. Ankeny, Assistant Professor of Agricultural Education, in charge of Visual Presentation, University of Minnesota, University Farm, St. Paul, Minn.



F. A. Tripp, teacher of agriculture in the Smith-Hughes Vocational Agriculture Department at Thief River Falls, at work on his first chart.

Practical Teaching of Teachers to Teach Through the Eye

Principals and Teachers of Public Schools Are Being Instructed in the Technique of Moving Picture Projection by Methods That Make Them Efficient Operators and Competent Managers

By J. V. Ankeny

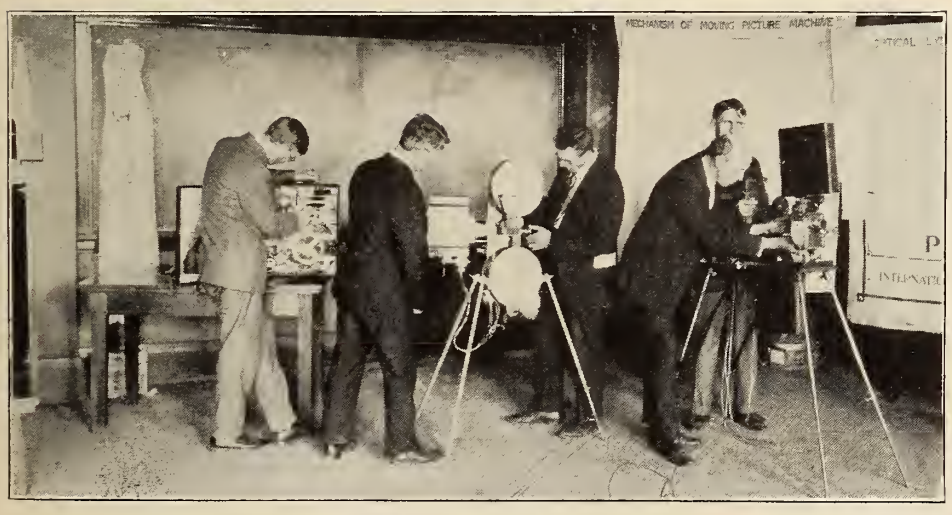
(Assistant Professor of Agricultural Education, in Charge of Visual Presentation, University of Minnesota)

(Professor Ankeny has given us a terse but satisfactory description of the teachers' course of instruction in school screen work that cannot fail to interest everyone who has at heart the future of our institutions of learning, from public school to university. To us the greatest worth of the articles lies in its suggestiveness to the educators. A college course in screen instruction! The moving picture world progresses!—Editor.)

SO far as the writer has been able to learn, the University of Minnesota was the first educational institution to recognize the importance of the motion picture in educational work by offering instruction in the operation of motion picture machines to principals and teachers of the schools of the state. In 1915, D. D. Mayne, principal of the School of Agriculture, was instrumental in arranging such a course for the training course for consolidated school principals. These principals were given instruction in the construction and operation of motion picture machines. Near the close of the course a competitive operating contest was conducted with the audience as judges. This course was repeated in 1916.

In the spring of 1918, the Division of Agricultural Education, recognizing the importance of the visual method of presentation, offered for the first time a course in visual methods of presentation open to all students who were preparing to teach agriculture in the schools of the state. Teachers of agriculture, principals of consolidated schools, students preparing to become teachers of agriculture, county agents, and others, enroll for this work. This course, as outlined in the University of Minnesota catalogue, is called one of visual presentation, and is designed to prepare persons for presenting materials by means of slides, films, charts, etc. Students are assisted in assembling material for their own use and in acquiring skill and technique in preparation and operation of various materials. As its name implies, it is not designed primarily to turn out motion picture operators, although all who complete the course are given the opportunity of becoming familiar with the operation of the various machines, the optical and mechanical principles involved, the underlying principles of successful projection and how to care for the machine.

One section of the class working with stereopticons. Practical knowledge of the working mechanism of various types of machines is part of the teachers' course of instruction.

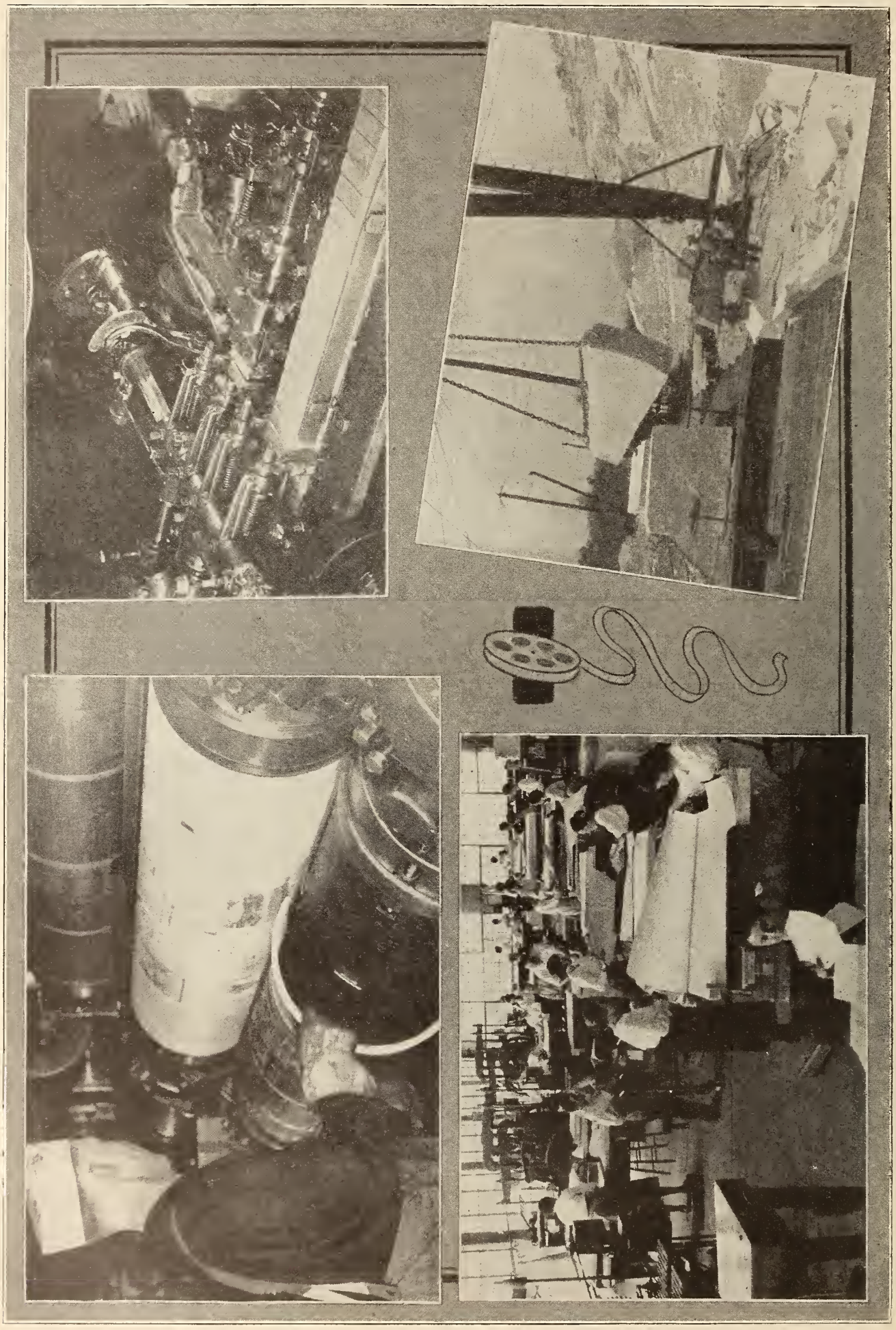


A group from the class studying suitcase and semi-portable machines. In studying the projector the teacher-pupil is made acquainted with the various types.

In the beginning course, the students are acquainted with the various medio and methods of graphically presenting facts. Possible uses of graphs, pictures, maps, charts and blue prints for presenting facts to students in the classroom and to adults in extension work are pointed out and discussed, together with correct and incorrect methods of their use, where they may be obtained and how to prepare them at home. Each student is encouraged to collect and prepare such visual aids as he desires to use in his work. Stereopticons and motion picture projectors, in most cases loaned by the manufacturers, are examined and compared. The student learns their parts and how to repair them. The operation, care of projectors and the principles of projection are discussed. The proper care of films and how to rewind, how to splice, and the like, are taught, thereby insuring careful handling of films in the field.

Actual practice is given in the use of lantern slides before the class, correct methods for school instruction being stresses. Each student is expected to become familiar with the reference books on projection, the periodicals devoted to visual instruction and selected references on the subject. A more advanced course is offered for those caring to take it. The Advanced Visual Presentation Course consists of further work in design and construction of charts and lantern slides, special study of motion picture machines, research problems in visual presentation, actual practice in effective use of visual aids in lecture and recitation. During the summer term (1919) eighteen consolidated school teachers, teachers of agriculture and others took the course. Near the close of the term the class was divided into two sections and each presented an educational motion picture performance to the student body. The class also visited the various theater supply houses examining projectors, screens and supplies. Later a film exchange was visited to acquaint the men with its workings. This course is not only of value to the students from the standpoint of better methods and wider acquaintance with the visual presentation field, but it puts men into the school who will be able to manage and intelligently care for films and slides borrowed from the University as well as from others.

It is not out of place here to mention that the university has taken up the task of supplying visual aids to schools and educational institutions of the state. The service relative to agriculture is carried on in the College of Agriculture, University Farm, and the general service in the Bureau of Visual Instruction, General Extension Division, University of Minnesota, Minneapolis. In this way the work is being carried into every section of the state by teachers who have not only been taught practical projection from every angle, but are qualified as managers of the screen selections and showings. They thus have the necessary qualifications in entering upon the work of visual presentation in their teaching to make it a well planned success from its beginning.



Scenes From Ford Educational Weekly Reels. Top, left; the making of a newspaper; right, soap manufacture. Bottom, left; paper making; right, the granite quarries of Stone Mountain, near Atlanta, Ga.

Technique of American Industry Shown on the Screen

To Make the General Public Acquainted With the Technical Side of America's Industrial World Is the Aim of This Screen Weekly That Covers the Country With Its Productions

By Jerome Lachenbruch

HENRY FORD has the distinction of being one of the first to show the details of America's vast industrial projects on the screen. Before the motion picture became an integral part of American life, knowledge of industrial methods was limited to those engaged in the actual production of articles of trade. When the layman washed his hands, he had little knowledge of how soap was made; when he saw the huge granite pillars of his new city hall, his imagination could not conjure up the gigantic derricks and the tedious tasks through which the smooth and shining pillars he admired were evolved. And when he read his daily newspaper, he had some vague idea of its being made by the thousands. But the "How" of it all was unknown to him. In fact, most people have been woefully ignorant of the fundamental technical foundations of our modern industrial civilization.

To overcome this and at the same time render a real service to the age in which he lives, Henry Ford established the Ford Educational Weekly. His cameramen travel the length and breadth of America, investigate the manufacture of the most commonplace materials of our daily existence and show the many complex processes, the intricate and elaborate machinery through which life is made easier for the man in the street. Each week some new wonder of the industrial world is recorded on the motion picture screen and the technique of another industry explained in the language of pictures. Those who cannot travel are brought to the farthest reaches of our country. The New Englander learns about the growth of cotton, the Southerner about the making of cloth, and so on. Recently, several interesting educational pictures were made by the Ford organization and distributed to the general public through the agency of the Goldwyn Distributing Corporation.

Net Profits. A picture from one of the Ford Weekly reels, showing the catching of salmon in the Skeena River, British Columbia.

Perhaps few people know just how the salmon industry of the Northwest is carried on. They do not realize that the salmon in the waters off the coast of Oregon and Washington are sufficiently plentiful to feed half the population of the United States if this necessity should arise. The life cycle of the salmon is singular. For instance, he is the only fish that swims upstream to spawn and then to die. The writer has literally seen hordes of them swimming up a tributary of the Columbia river, near Bellingham, Wash., climbing like seals, over the rocks that barred their progress, and then flopping back into the stream to continue their way to its source. An interesting peculiarity of salmon is the instinct to spawn in the same stream and near the very place where they first flapped their fins. Early in the season, they swim down stream and out into the ocean. Later, they return in schools of thousands. In catching the salmon, huge nets are laid across the streams by boats, and into these the salmon swim. They are then fished up in pails as the nets are gradually drawn into the boats.

Diagonally across the continent, from Washington, near Atlanta, Ga., are the immense granite quarries of Stone Mountain. The quarry looks like a huge hill of rough stone with a railway running through it, with not a tree or a blade of grass to be seen for miles around. Powerful machinery extracts the huge blocks of granite from the hills, and derricks seize and transfer them to flat cars on the railway in the quarry. What happens to the rough blocks after they are sent to the polishers is fully shown in this Ford picture.

Two companion educational pictures of exceptional interest show the manufacture of paper and the making of a newspaper. In the former, the grinding of huge logs into pulp, the mixing of the pulp with various chemicals, and the different compressing and purifying processes give one an idea of the importance and immensity of the paper making industry. Following this is the story of the newspaper from the collection of the news to its final appearance on the street. The work of the daily reporter, his reliance on the telephone for the speedy communication of his news to the office where it is written up by special writers, may tend to remove some of the romance usually associated with the life of the reporter in the mind of the average person.

But the making of the newspaper is only begun when the reporter's news has been conveyed to the office. In typewritten form, it goes to the linotype, whose part in the making of the newspaper is carefully picturized in this unusual Ford film. The next steps, involving the making of the matrix, and the molding of the cylindrical steel plates which fit on the rollers of the presses, are then shown. Finally, the huge presses in motion, turning out thousands of newspapers an hour, folding and counting them, bring this tour of one of the largest newspapers in the United States to the point where the papers are ready for shipment. Outside the huge building stand dozens of wagons and scores of newsboys, waiting to take the latest news to an impatient public.

Another common product of our daily life, soap, is also treated exhaustively in the Ford Weekly. The collection of fats, how they are cooked in gigantic vats and then mixed with sodium hydroxide, are carefully presented. The cleansing quality of soap is due to the chemical which is known commercially as lye. After the mixture has been cleansed, various perfumes are added and the liquid run into long, open molds, where it is allowed to cool and harden under pressure. Finally, the soap in long molds is placed on a moving platform and passed underneath a sort of commercial guillotine, whose knife drops with monotonous regularity and cuts the long cakes of soap into hand size. A view of the wrapping and packing rooms of a model soap factory completes this interesting industrial picture.

There are innumerable products which we use on our table every day, in fact are so accustomed to seeing that we never stop to think where they come from, or through how many processes they had to pass before they were ready for our consumption. Take the lowly salt—a very necessary ingredient in food and one which we would miss most woefully if we did not have it, but if you should ask the guests gathered around your table just where salt came from and how it was prepared for market, how many of them could tell you? How many know of the salt mines which are described in the Ford Educational Weekly?

Again ask these same guests how many ever saw a maple sugar camp, and probably not more than one ever did, but they will be much interested in a picture showing how it is made, and the next time they pour syrup on their buckwheat cakes they will think of the old superstition that a piece of pork hung over a kettle of boiling sap will keep it from boiling over. To their minds will be brought the picture of the Canadian woods filled with snow and the men tramping through the great drifts from tree to tree pounding in a small wooden trough through which the sap drips into an open bucket.

Then after the sap has been dripping all night come the men on snowshoes with large buckets into which they empty the sap. Then great fires are built in the woods and immense iron kettles hung over them, and in these the sap is boiled down into syrup and over these open kettles a piece of pork is always hung to insure against their boiling over. Very picturesque are these great fires casting their red glow on the snow and the men bundled in their big coats gathered about the boiling kettle cast grotesque shadows against the frost-covered bushes.

This was the old method of gathering maple sugar, and while the modern may not be quite so picturesque, it is more efficient. The trees are tapped and both the trough and bucket covered so no dirt can get into the sap. The sap is gathered in the same way by men on snowshoes visiting each tree and emptying the buckets into two big pails which they carry on a yoke across their shoulders. But the great fires with their big kettles have been done away with; from the woods the sap is piped into an evaporator where 350 gallons of syrup can be turned out in a day.

How Can the Moving Pictures Be Made to Meet the Needs of Schools?

By Don Carlos Ellis

(Director of Educational Production, Universal Film Mfg. Co.)

(Mr. Ellis, who has recently taken charge of Universal's educational activities, was for several years in charge of the moving picture activities of the Division of Publications, U. S. Department of Agriculture, is a man of wide technical and pedagogical knowledge, and well equipped for the task before him. His article, though prepared in haste at our request, adds to the weight of opinion held by the directing minds in educational picture production.—Editor.)

The demand today for films in schools is large and insistent. Educators recognize the vast, potential value which moving pictures hold as media of instruction. Films can present an abstruse lesson in exceedingly clear and graphic form; they can effect great saving in time by brief, graphic presentations of subjects which require many pages of reading matter to explain, and the presentation on the screen will be more easily understood and its impression more lasting. Films can make the abstract concrete, the absent present, the object which must otherwise be imagined visually present, the rapid process slow and analyzed, the slow process accelerated, inanimate things animated, dead facts living and pulsating.

Memory Impressed by the Moving Image

The subject matter of films can be made interesting; attention can be held and concentrated and the memory more deeply impressed by the moving image projected on a brightly illuminated screen in a darkened room than by ordinary teaching methods. Experiments performed with ideal equipment and under the best possible conditions, demonstrations once carefully worked out and operations performed in the clinic, can by means of motion pictures be repeated indefinitely anywhere and at small expense. Minute objects can be enlarged many times on the screen, so that what can be ordinarily seen by only one under the microscope with difficulty, can be seen on the screen by an entire class. Class-room instruction can by this newer means be made more pleasant, and immeasurably less expensive in the long run.

Many objections can properly be raised against the use of films in schools. Prominent among them are eye strain, expense of installation and equipment, the present lack of satisfactory pedagogical films, and the danger that learning may through the aid of films become so easy that the child will become erudite without acquiring any considerable mental training in the process. These are all worthy objections and should be carefully considered.

Eye strain caused by viewing film projections is the result of flicker. This is caused by old, badly scratched film, by an unsteady or improperly made or wrongly adjusted projector. But worn out film need not be used, and projection machines are reaching such a state of excellence that there is no longer an excuse for eye strain due to faulty projection. In our best theaters, projection has now become rock steady, and there is no reason why the same condition should not be obtained in schools. The master builders of standard theater projection equipment are now turning their attention to the development of portable types of standard machines, and the writer knows of at least one such machine being developed by a standard projector manufacturer, who is incorporating in his portable machine the best features of his regular theater machine.

Financial Provision Should Be Made

In the matter of expense, financial provision should be made in the well appointed school for a library of suitable films, just as provision is now made for the book library. For the small school, the county or state should make such provision and arrange for the circulation of films to all schools within its borders. In many cases it will be found advisable to rent rather than to purchase films, but proper and adequate provision for this expenditure should likewise be made in annual budgets. The expense of film is small when compared with the benefits which can be derived from their use.

The dearth of truly educative films is the most formidable objection to their use. So called "educational" films have been talked of, advertised and even sold, but few really educational films have actually been produced. Most "educationals" now on the market are made primarily for the theater, not for the school, and educators are rightly dissatisfied with the attempt later to readapt such material for instructional use. Such material is usually haphazard, unsystematic, lacking in any logical sequence and not suited from any angle for pedagogic use. Film for school should be designed from the start for school purposes. Each subject to be picturized should be filmed in logical and systematic sequence, in accordance with the scripts or texts prepared by standard authors and edited and approved by these authors.

This plan has been actually adopted by the Universal Film Manufacturing Company, in co-operation with D. Appleton & Company, publishers of school text-books. These two firms are now under contrast to produce films jointly to parallel the Appleton texts, for use in class rooms. These "text-films," as they are to be called, will have behind them the high reputations of these two leaders in their respective fields. The excellence of their joint product is assured. Text-films will be designed entirely for instructional use in schools and not for theatrical entertainment. They will be built by expert film technicians and trained and experienced educators. They will be suited to school needs just as are the standard text-books now in use in our class rooms. They will be as different from the so-called "educationals" with which we are now familiar as a text-book on geography is different from a travel article in a popular magazine.

Films of this character will revolutionize the efficiency of school work. They are not in any sense meant to supplant the texts or by affording a short cut to learning to make the acquisition of facts too easy for mental training. On the contrary, they are intended only to complement text-books and to take nothing away from the school which is already there, but to add an element which will enable the student to acquire more facts in a given time, more graphic memory pictures, and more pleasure in school work. There is constant and pressing demands for increasing the number of subjects in already crowded curricula. Text-films seem the only means whereby this can be accomplished without a corresponding loss of efficiency.

Magazine Writer Thinks Children Spend Too Much on "Movies"

Carl Marshal writing in "The Thrift Magazine" says that the school children of La Crosse, Wis., bought so few War Saving Stamps that the superintendent of schools issued a questionnaire which included these questions: How many times did you attend the movies during the week? How much money did you spend for movies? How much money did you spend for other amusements? How much money did you spend for candy and sweets?

The article goes on to say: Slips of paper were handed out to all the grade pupils and high school students, and without signing their names they were asked to set down the sum spent under each division. In the high school, 970 pupils reported, and in the grades, 3,044. The money spendings reported for the week were as follows:

	High School.	Grades.
Money spent for movies	$150.41	$381.40
Money spent for other amusement	817.04	520.46
Money spent for candy and sweets	503.69	387.53
Total amount spent per student in the high school		$1.52
Total amount spent per pupil in the grades		.42

Assuming that this record for one week was a fair average for the year, the expenditures for these La Crosse school children present the following startling figures, in even dollars:

Total expenditures for one year—

	High School.	Grades.
Movies	$ 5,865	$14,874
Other amusements	31,864	20,297
Candy and sweets	19,643	15,113
Total	$57,374	$50,286
Grand total for grades and high school for the year		$107,660

Lantern Slide Campaign for Good Roads in California

People east of the Rocky mountains are nearly all disposed to think of California as the state of the best highways and most talked of climate in the Union. But down in San Diego they are campaigning vigorously for a "Good Road" bond issue. Recently there was distributed to every moving picture theater in San Diego city and county slides, which were being shown nightly and daily at the performances. These slides reach the eyes of many thousands of people, and are a potent argument in favor of the measure. Some of the slides are pictorial, taken from the cartoons of "Paved vs. Unpaved Roads," and "Heavy and Light Loads," showing the superiority of paved over unpaved roads, and other slides are inscribed with double lines of reading matter, showing in a condensed form the advantages which the city will reap from a modernly constructed system of paved highways. These pictorial appeals to the audiences assembled daily are always of great value.

In addition to this valuable aid to the cause of good roads, the theaters donated their stages on several different nights to five-minute speakers for the good roads bonds, and the road committee of the chamber of commerce secured the services of a number of the best speakers in the city to appear and appeal to the audiences, to give their support to the cause of good highways.

Children Conduct Moving Picture Shows

The Central Association of Racine, Wis., have started their moving picture machine for children's picture shows. The young people will run the machine and the performance. The pictures are for the children and the vaudeville and dramatic stunts between will be given by the children. There will be children ushers and children ticket takers and sellers.

Moving Pictures Increase the Efficiency of the Church

In the Work of the Organization the Screen is "More Necessary Than the Church Bell, More Inspiring Than Stained Glass Windows, More Effective Than Unlimited Advertising"

By Rev. Jesse W. Bunch
(Pastor Methodist Episcopal Church, Fort Benton, Mont.)

During the dark days of the war the British Prime Minister spoke these significant words to his associates: "We must study larger maps." Whatever their original meaning, their significance still stands. One need not hold his ear to the ground to hear criticism of the church from without and within; its past and its present program are alike challenged with the biting sarcasm of "inefficient and inadequate." Laymen, editors, and even ministers have joined the chorus, and from other sources a contemptuous silence, a passing by on the other side of the street—harder to hear than criticism, and far deadlier. Who can answer the criticism? The crowded moving picture theater stands over against the empty church. Nevertheless, I believe that churches, large and small and scattered broadly throughout America, are quietly and persistently at work seeking to justify their existence and to advance the Kingdom by every legitimate means. They are studying larger maps.

Every business man knows that a line of business that depends on public patronage will succeed only on the principle of points of contact made. Doubling the points of contact means doubling the volume of business. The church has recognized this principle. The rude bench has been replaced by the comfortable pew—and points of contact have been added. The tuning fork has gone and in its place is the organ, the piano or orchestra—and points of contact with the public have been multiplied. The time-worn theory that people follow the line of least resistance has been scrapped. We know now that people follow the line of greatest interest, no matter at what cost. Capture their interest and you can "compel them to come in."

In the larger map of church efficiency the moving picture is the final word in church equipment. It is more necessary than the church bell, more inspiring than stained-glass windows, more effective than unlimited money spent in advertising. A really great picture will work wonders; it will cause the lame to walk to church and the near-blind to see. It gets results.

The Methodist Episcopal Church, Fort Benton, Mont. "The moving picture is doing what unlimited calling did not do—it is packing the house."

Fort Benton is a typical western town with a shifting population of over one thousand. It has four churches, three Protestant and one Catholic. The Methodist Church is limited in its support to some seventy-five homes; many of these give only nominal support. Three years ago we installed a Simplex movie machine—it is a guarantee of satisfaction. Quite regularly on Friday evenings we run a "Family Program" of pictures, securing if possible such features as "Carolyn of the Corners," Pathé; "Rebecca of Sunnybrook Farm," Paramount; the Madge Evans features from the World Exchange. On Sunday we are now using "Ford Weekly's" and for our special programs we use Prizma Pictures. A "Religious Weekly" would be a great boon to the Sunday service and would soon command a wider patronage than the present church papers. Once our problem was to attract the people; now our problem is to spiritualize the service. We hope to reach every constituent during the next six months. The moving picture is doing what unlimited calling did not do—it is packing the house. It is delivering us from the sin of a smug indifference to the great unchurched mass, and heartening us with the hope of reaching the remotest man. Our experience has not been a "Presto, we win" affair. It has been a blood and iron investment, but it has been eminently worth while. The following conclusions are based on this experience:

The day of apologizing for empty pews is past. An average church with an average preacher can vitalize its program and become a center of interest, dominating and directing the educational, recreational and religious life of the community. The moving picture theater is out to make money; the church is out to make morals and men. In this respect there is no conflict of purpose. In the small town where the moving picture theater cannot thrive the church can become a magnificent center of interest and power. In many larger towns it is a clear case of "compete or close." We have met the strongest kind of competition with the town moving picture theater; have met reluctance on the part of film exchanges to rent their pictures to non-theatrical organizations; we are far from the nearest exchanges, and have paid express charges both ways for most pictures, and have done it through three years of drought. And I submit that, given equal and like conditions, the Methodist Church in Benton will minister to more people than any church in the state. All challenges accepted.

Again, the moving picture is not a crutch on which crippled churches can limp their way heavenward. Neither is it a self-operating cure-all for church ills. Nor is it a haven of rest for lame-duck preachers. As a substitute for the sermon it is a flat failure. But it is a sane and sensible addition to the working equipment of any church. As an educational, socializing force it has no equal. The church has literally been shortening her arm. She delegates the "down and out" to the Salvation Army, her youth to the Y. M. C. A, her mercy and help to the Red Cross. The play instinct has either been crushed or driven to excess in the down-town moving picture theater or pool hall. The moving picture will help to save the church from the tragedy of isolated barrenness. It will open the way whereby she can touch and teach young, vigorous life, forming a connecting link between the force within and the field without. It will "extend her arm," pack her pews, broaden her horizon, create in her a new heart for enterprise and hasten the day for Kingdom conquest. The time is ripe for action. We cannot longer ignore the moving picture as a force in American life. The church much either condemn and fight it or adopt and use it. If the latter, let us go after it on a national scale. A national campaign would cause thousands of hesistant churches to harness this great power for the cause of righteousness. The production and exchange end of the moving picture business is watching the church. They will not permit church business on a national scale to go unsought. But if they do not "see the light," let the church produce its own features. For the Methodist Church, Dr. Christian F. Reisner has the vision. Add to Dr. Riesner D. W. Griffith and to these add a million dollars; it will be money well spent, for it will bring the dawn of a new day of leadership for the church.

I find Moving Picture Age of increasing interest and merit. It is indispensable. I congratulate you on the part you are playing in fostering this great project for the church.

[We had not the heart to cut out that last paragraph. We are glad to be on the "larger map."—Editor Moving Picture Age.]

Medical Film Divides all Humanity Into Three Types

In New York City Dr. Clinton E. Achorn recently gave at the Rialto theater a private showing of a two reel picture which he declares presents facts about the human body helpful to all, but especially so to the business man. It divides mankind into three types:

1. The "Flat Hipped" people, who are never tired.
2. The "Narrow Back" persons, who are described as carnivorous, and require a meat diet.
3. The "Broad Backs," who are termed herbivorous, and are natural vegetarians, to whom an excess of meat is poison.

We all fit in, the doctor says, between the extremes of the second and third types. People, like animals, run true to type; those like the tiger-type need meat, while others like the ox-type thrive best on vegetables, grains and fruits. These pictures, he explains, show you how to select persons for stand-up jobs. It is simply a question of anatomy. People who must sit down are not lazy; there is a physical reason. Animated drawings give a clear idea of why this is so, and offer suggestions on spinal growth and development. This is a type of medical picture that should prove of general interest. The clinical films are, many of them, not suitable for general use.

What Some Leading Educators Think About the Moving Picture in the Schools

By Arthur E. Curtis, A.B.

(Mr. Curtis is a former high school instructor and magazine editor who has specialized in moving pictures during the last two years. Formerly with the Government Division of Films, he is now connected with the Atlas Educational Film Co.—Editor.)

Educators are now keenly alive to the possibilities of motion pictures in education. Thousands of schools and colleges are already equipped for film projection. Scores of others are daily being equipped. These and thousands of other non-theatrical institutions—educational, religious and social—are eagerly seeking the best to be had in the way of films to suit their purposes. In addition to the projectors in their auditoriums many schools are now securing portable projectors for class-room use.

The entire movement is, of course, delayed by the scarcity of educational and instructional films of the right kind. When these are provided, as they very soon will be, the use of motion pictures in the educational field is due for a phenomenal expansion. We are on the verge of this expansion at the present time.

Extremely interesting are the opinions of leading educators whose minds have traveled farthest on the uncharted seas of educational and pedagogical motion pictures. Results show that the educational world is eager to accept and use the film both as a means of imparting general education and as a method of class-room instruction, correlated with the present system. This attitude is practically unanimous. The question is a matter of taking hold of motion picture production and adapting it for educational purposes. The United States government has already done this—in winning the war and in the present fight against Bolshevism. But no act of congress can make this possible in the educational and religious world. It must come through a close and careful correlation of the best minds of the motion picture industry and the most progressive educators. Up to the present film men have been too busy, educators too conservative. But thousands of schools are now eagerly using all the educational films they can get. It is time for film men, or someone else, to satisfy a constant and growing demand from the non-theatrical field—a world infinitely larger than that which the theater affords.

All this has been said before, but it cannot be too often emphasized. A constant pulling forward is necessary to overcome human inertia. I am interested particularly in the minds which have gone ahead the farthest and are pulling the hardest. These are the minds which have considered the use of films not only in a generally educative way but as a means of classroom instruction. It goes without saying that the power of this living mirror of life is so great, and its edge so keen, that its use must be planned with great care. The consensus of opinion of the educators with whom the writer has conferred is that "motion picture texts" could be most satisfactorily prepared by means of a consultation of authorities on the subject in question and the responsibility for the content of the film and for the pedagogical methods employed should be placed on them. A motion picture producer, working conscientiously and in close co-operation with these authorities and with the text-book publisher could produce the films. Then with the careful revision by the original educator who prepared the content of the film and its endorsement by them, there is no doubt that a motion picture thus created would find a ready and wide use among the schools. The Atlas Educational Film Company of Chicago, represented by the writer, is investigating this matter and planning for further film production along the line mentioned, in connection with the leading text-book publishers.

Striking Statements by Prominent Educators.

The following statements by leading educators concerning the value of school "texts" in the form of motion pictures were made to the writer in the course of a recent investigation. It will be observed that this powerful instrument of education will be eagerly accepted by a majority of schools:

"The motion picture is doubtless the greatest modern instrument of instruction. Its fundamental significance is that of speeding up a hundredfold certain of the valuable elements of experience in the life of the learner. The elementary in history of the United States should be a paralleled reading course and film production made to order. Likewise, the history of individual cities should be reproduced. Educators are anxious and eager to take up this work. It is only a matter of developing a practical method."—Prof. Wm. A. McKeever, University of Kansas, Lawrence, Kansas.

"From a questionnaire which I recently sent out I find that 45 per cent of the demand from schools is for classroom films. Universally comes the question, 'Where can we get suitable films?' Film texts, I believe, should start with Geography. Second would come Science, including nature study, Chemistry, Botany, Biology, Physics, Physiology and others."—Chas. Roach, Visual Instruction Service, State College of Agriculture, Ames, Iowa.

"Undoubtedly, there is a large opportunity ahead in the utilization of motion pictures for the purpose of instruction. It is generally agreed that an appeal through the eyes is the most striking that can be made. Careful consideration is necessary in order that proper advantage may be taken of this method of instruction. The best way to introduce the use of films into schools would be to present at gatherings of educators striking and definite examples of the advantages of using motion pictures for purposes of instruction. The greatest use for motion pictures, it seems to me, would come in their employment along with the work of classes dealing with the same subjects."—C. E. McClung, Chairman, Division of Biology and Agriculture, Washington, D. C.

"Do I consider motion pictures to be an efficient means of teaching? Yes. The best means of securing pedagogical films for school room use would be commercial firms working with college men in their production. Educators are ready to accept and use motion picture texts carefully prepared by educators."—W. A. Broyles, Assoc. Prof. Agri. Edu., Agriculture and Mechanical College, College Station, Texas.

"There is no question but that the motion picture film is an efficient method of instruction. I think that has been demonstrated beyond controversy. Educators in general are ready to use motion pictures as part of the necessary equipment of schools, if they can be assured of films properly produced."—Wm. H. Dudley, Bureau of Visual Instruction, University of Wisconsin, Madison, Wis.

"I am very glad to learn that you are seriously contemplating the production of films for teaching purposes. Educators are ready to welcome such films, provided they are adapted to fit the courses which they are giving. There are a number of films which suggest themselves at once and particularly in relation to studies in genetics and ecology. It has been amply demonstrated by students in psychology and education that the majority of human beings memorize more rapidly through eye perception than through any other sense; therefore, there is no question as to the value of motion pictures in education. Motion pictures are sure to be introduced into educational work with increased rapidity in the next few years."—M. M. Wells, Pres. Chicago Biological Supply House, Chicago, Ill.

"Instructors in Biology could use motion pictures in the classroom to considerable advantage. They would be of great interest and value."—Manton Copeland, Prof. of Biology, Bowdoin College, Brunswick, Maine.

"I think educators would be very glad to show motion pictures of many things and they would be most instructive. Assuming that the technical difficulties are overcome, I think the pictures would be of great help. I have given my opinion regarding the value of films in education in my book, 'Optic Projection.'"—Prof. S. H. Gage, Cornell University, Ithaca, N. Y.

"Educators are decidedly ready to welcome the moving picture method of instruction into their classroom work, if operating difficulties are eliminated. They readily recognize the vividness which the method will introduce, and the ease with which many facts can be sent home to the students' minds—a matter of difficulty or impossibility by use of mere words."—Robert A. Budington, Department of Zoology, Oberlin College, Oberlin, Ohio.

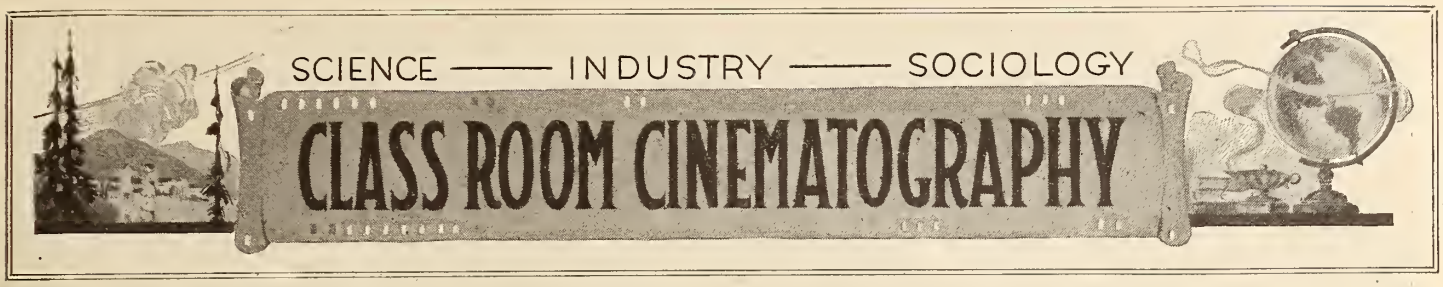
"My attitude toward the use of motion pictures to illustrate work in Zoology is indicated by the fact that I rented them from your company at intervals for the past three years. In order to be useful for our purposes a film should be available at a fixed time when it can be brought in to illustrate a topic under discussion."—Henry B. Ward, Head, Dept. of Zoology, University of Illinois, Champaign, Illinois.

"I see no reason why educators should not welcome films, if the difficulty of showing them in the classroom is minimized. I have gone so far as to send in a requisition for a fireproof booth and motion picture machine. There can be no question as to the value of 'Motion picture texts,' provided they are properly prepared."—Prof. N. F. Guyer, University of Wisconsin, Madison, Wis.

"I certainly consider motion pictures to be an efficient means of teaching. The best means of securing pedagogical films for school use is to secure authentic material and to work in close harmony with educators. I believe schools are ready to accept and use 'motion picture texts' if carefully prepared by educators."—Wm. R. Duffey, Head, Visual Instruction, Department of Extension, University of Texas, Austin, Texas.

"The interest in motion pictures for purposes of education is striking. The educator has been convinced of the great possibilities, the potential value of the motion picture film as an adjunct of the work of the classroom. The motion picture is a valuable means of instruction and the time is at hand when moving pictures will be as much of an adjunct of any properly equipped school as

(Continued on page 37)



A Survey of Moving Pictures as They Are Shown in the Evanston Public Schools

By W. A. Justice

(Assistant Superintendent, Evanston Public Schools)

(The experience of Mr. Justice with methods of visual presentation in public schools extends over a period of more than six years and includes work in a little farming community town, grade and high school work in smaller cities, and his present position in one of the most progressive school systems in the country. We consider his article of such great value that other interesting matter has been crowded out to give it the space it deserves.—Editor.)

AFTER the somewhat promiscuous use of motion picture films in two of our schools during the year 1918-1919, the Board of Education authorized the installation of projection apparatus in all of our eight school buildings and made an appropriation sufficient to cover the rental charges for a regular film service during the school year beginning with September, 1919. Accordingly, on September twenty-second, a series of regular weekly outlined programs were instituted, and nineteen such grade-group presentations (omitting the Thanksgiving and Christmas holiday weeks) have, thus far, been given.

In all presentations the attempt has been, first, to bring into the schools only those pictures which would be helpful in clarifying and illustrating more vividly the school text material—those which would be of purely educational or of informational value or those which might be closely correlated with certain studies of the curriculum, such as history, geography, science or language; and secondly, to make a differentiation of these pictures into sets, so that our programs would present films suitable for three grade-groups of pupils, namely:

Group 1. Fairy stories, Animal action pictures, Children's activities (shown to Kindergarten, First and Second grades).

Group 2. Animal action pictures, Travelogues, Industrial pictures (shown to Third, Fourth and Fifth grades).

Group 3. Geographic pictures, Historic pictures, Scientific pictures, Industrial pictures (shown to Sixth, Seventh and Eighth grades).

The subjects covered in these weekly visualization periods and the number of films used may be summed up in the following roster:

	10 Months of School Year 1918-1919	5 Months of School Year 1919-1920
Children's stories	6	9
Animals	9	8
Historic and Civic	3	7
Industrial	8	15
Current events	3	0
Scientific	0	1
Boy Scout	0	6
Geographic—		
North America	8	6
South America	0	4
Africa	3	6
Japan	0	1
India	0	3
China	0	2
Canada	0	2
Mexico, England, Italy, Ireland, Smyrna, Cuba, Hawaii, Switzerland, New Zealand	1	8
	41	78—119

How are these programs received and utilized by the teachers? Of what use are the pictures in the classroom? What kind of films best serve their needs? The answers to these pertinent questions will be attempted in the remainder of this paper. To ascertain what has been the classroom reaction to the material given up to the present date a questionnaire was sent to eighty-three teachers, with the request that they be absolutely frank in expressing their opinions. The questions were as follows:

1. Do you approve of the motion pictures in the schools, as we are attempting to use them?
2. Are you able to correlate the pictures with any of your classroom work? What subjects?
3. Do you have a regular period for discussion of the motion picture topics? How are these conducted?
4. Do your pupils bring into the classroom material to illustrate the motion picture topics?
5. Do your pupils use the motion picture reference shelf in the children's room at the public library? How do you foster an interest in the reference shelf?
6. How often should these pictures be shown? How long should each presentation be?
7. Please state definitely the points of weakness in the present material used, or in its organization.
8. Please give constructive criticism for the better use of the films.
9. What type of pictures do you think best suited to and most helpful to the pupils of your grade?

Answers to questions 1, 2, 3, 4, 5 and 6 are summarized in tabulated form, and, in some instances, the teachers' qualifying statements are given.

TABULATION 1—APPROVAL

	Kgtn.	1st	2d	3d	4th	5th	6th	7th	8th	Ttl.
Yes	8	5	5	5	6	6	5	5	5	50
Qualified Yes	..	1	1	4	3	1	3	..	1	14
No	..	2	1	1	..	2	1	..	5	12

TABULATION 2—CORRELATION

	Kgtn.	1st	2d	3d	4th	5th	6th	7th	8th	Ttl.
Yes	6	5	7	5	7	7	7	3	3	50
Qualified Yes	2	..	..	4	1	1	..	2	5	15
No	..	3	..	1	1	1	2	..	3	11

Subjects mentioned by the teachers as having a correlation with the pictures:

Kindergarten and First Grades. Fairy stories, conversation or oral language, dramatization, drawing, hand or table work.

Second and Third Grades. Language, drawing, nature study and hand work.

Fourth and Fifth Grades. Language, Geography and Nature Study.

Sixth, Seventh and Eighth Grades. Language, Nature Study, Geography and History.

TABULATION 3—REGULAR CLASS PERIOD FOR DISCUSSION

	Kgtn.	1st	2d	3d	4th	5th	6th	7th	8th	Ttl.
Yes	3	3	5	6	3	5	1	2	3	31
Qualified Yes	..	..	..	..	..	..	..	..	..	0
No	5	5	2	4	6	5	7	3	8	45

The following remarks are taken from the answers to the second part of question three:

(Kg.) We have had some discussion, I have told the story and the children have dramatized it. Many of the topics have been too advanced for my children.

By telling the story or talking about it.

Free discussion of the picture for language work.

If it is a Fairy story, I tell it during the study hour.

Application made through conversation in group talk.

I explain to the children all that I can, but do not have a regular period for this.

1. Friday for language we tell the story, name the animals or birds, etc.

Morning talks or conversation lessons. Telling about the picture before and after seeing.

2. We merely discuss the program the day before.

Reproduction of stories. Talks on animal and nature topics. Child feels free to add information gained from other sources.

Story reproduction and oral language on animals.

We always cut immediately "What we saw at the movies." At the beginning of the school year we talked over the subject before seeing and after seeing the picture. We told and dramatized the stories in our own way before seeing the picture and dramatized after seeing it, the children making any change they wished.

Telling the story that is to be shown. Conversation period.

3. Only at language period or dramatization.

If it is a story, it is told by the children who are familiar with it.

By having questions asked, answered and discussed by different members of the class, and outside information added.

I have suggested material that the children might be able to bring and place where they might find information. Then we have discussed the subject informally.

Telling of stories to be seen, then volunteer recitations, retelling what they saw.

The following day we have the children tell what they remember.

I explain what the pictures are to be on before the children

One hundred and twenty-eight pupils of the sixth, seventh and eighth grades of the Dewey school, Evanston, Ill., public schools, viewing the pictures shown for the week ending Feb. 2, 1920. The films used were "New Orleans" and "Luther Burbank."

see them. Then oral language covers what the children saw in the moving pictures on that day.

4. Use topics as regular lessons in language or geography whenever suitable.

As a basis for language or geography lessons.

We did at first, but have discontinued all except language period.

I try to make the subject of the pictures clear to the class by telling about the pictures and locating places on the map.

We have ten minutes each day for the discussion of the motion picture topics.

5. The language period is used. The topics are looked up in reference books.

Sometimes we use the topic for the subject of a language lesson in oral composition. If the topic is geographical each child tells what has been made clearer or what he had learned about that subject from the picture.

Talks in language or recitation work in geography.

Pupils contribute information obtained from reference works or from experience.

Just before the pictures are given and in connection with recitations along the same line.

6. Review of pictures and explanations made. Questions answered.

I haven't a stated time on the program, but I use them for opening exercise information and for oral work before written exercise is done.

When the films are worthy, a period is given for discussion and explanation.

7. Only as the pictures refer to the geography of the week.

A grammar period once a week. Children bring to class all information they are able to gather.

Question lessons—use of picture. Informal talks.

8. Our "Forum" has had programs based upon it. Current Events may include these topics.

I have used the "movie" topics for composition class.

Outlines are made upon which children do library and class recitation.

Conversation in the work for stutterers, lispers and stammerers.

TABULATION 4—MATERIAL BROUGHT INTO CLASSROOM

	Kgtn.	1st	2d	3d	4th	5th	6th	7th	8th	Ttl.
Yes (much)	..	..	1	1	2	1	..	..	..	5
Yes (little)	2	2	3	5	6	4	5	3	3	33
No	4	5	5	4	1	4	3	2	5	33

TABULATION 5—PUBLIC LIBRARY REFERENCE SHELF

	Kgtn.	1st	2d	3d	4th	5th	6th	7th	8th	Ttl.
Yes	..	..	..	..	..	..	..	1	2	3
Qualified Yes	..	..	1	..	..	3	5	1	2	12
No	7	8	6	10	8	6	3	4	6	58

Note: This reference shelf was established in the children's room of the central public library. The library staff placed on this shelf much material illustrative of the motion picture topics. The attempt, however, has fallen short of the good results expected, since the central library is some distance removed from the nearest public school.

TABULATION 6—TIME, FREQUENCY AND LENGTH

	Kgtn.	1st	2d	3d	4th	5th	6th	7th	8th	Ttl.
Weekly	5	5	5	7	5	6	6	1	2	42
Bi-weekly	..	1	..	..	..	2	2	2	2	9
Monthly	1	2	2	..	..	..	..	..	1	6
20 minutes	2	4	4	3	3	2	1	..	..	19
30 minutes	4	2	2	5	3	4	6	1	1	28
40 minutes	..	1	1	..	..	1	2	3	3	11
Odd replies	..	..	..	1	3	..	1	2	5	12

This table shows a diversity of opinion as to time. The following quotations show the attitude of the twelve-odd replies:

Whenever the film is sufficiently educational or uplifting to justify presentation. Fifteen minutes at the most.

Just often enough for the children to consider them a treat.

Often enough to make the pictures a real treat.

Depends upon the amount of material planned for the year.

Only when subject applies to work.

Weekly—two half-hour periods.

Twice a month—one hour.

Depends on what is to be shown.

Monthly—three-quarters hour.

When needed to illustrate something in course of study—not necessary to set time, sometimes long enough for one film, sometimes longer, depending on need.

Whenever it is possible to ally it more closely with classroom work. Then I think it should come weekly.

Only when the films can make a subject studied more real and help to give a more lasting impression of the work.

Suggestions given by teachers in answer to question 7: (Kg.) Continued stories are not wanted—the thought is interrupted. Pictures that are not true to story are not wanted. Cut out ridiculous and unchildlike action.

1. Words of titles are too difficult.

One reel per week is preferable. Two or more subjects given at one time are not desirable.

Course action is undesirable. Children's stories are usually poorly done. Children are disappointed when the pictures deviate from the story.

2. Too many distorted ideas are expressed. "Step-mother" and motherhood relations should not be portrayed in ugly form.

Overemphasis of gruesome phases should be eliminated (scenes of death).

3. Pictures and titles are too indistinct (due to overcolorization and old films).

Many films are too exciting and too stimulating.

Irregularity of film service is disappointing to children; they lose interest in the study.

4. Pictures are not shown according to outline.

Pictures and titles are too dark or old.

Titles sometimes are too short for little folk to read thru.

5 and 6. Slang expressions in titles are undesirable. Unimportant customs are often emphasized.

Too many coarse and vulgar parts are exhibited.

7. Objectionable language, decidedly slangy, should not be used in children's films.

8. Due to the lack of definite explanation in the titles, many most important points are lost.

(*Continued on page* 34)

The Moving Picture Suggested in Place of the Speaker in the Church Forum

By J. A. Chapman

(Community Motion Picture Bureau)

Letting the motion picture take the place of the speaker in the church forum is the latest word in motion picture novelties. The motion picture discussion has been developed by the Community Motion Picture Bureau, a New York non-theatrical film distributing concern, and already it is proving successful in forums where it has been tried. The great problem confronting the church or community forum has been that of obtaining speakers able enough alertly to conduct the discussion of a live topic. Good talkers who have a thorough knowledge of what they are talking about are highly valued, and much in demand—and this demand often makes it possible for small communities to pay the price of enlightenment. Here is where the moving picture steps in as being as effective as the best of talkers and lots cheaper.

The forum is recognized as one of the greatest factors in modern life. Through the organization of forums committees can obtain what the individuals comprising them cannot. They can obtain better schools, playgrounds, betterment of living conditions, civic improvements—anything for the common good. Collective bargaining, as has been demonstrated by labor unions, is a dominant power in life today. It is desirable, then, that the forum, capable of great accomplishments, use its power to the utmost. And intelligent, expert and public discussion of topics will make people decide upon what they want.

The Community Motion Picture Bureau has recently made a big step forward in making the movie useful as well as amusing by endeavoring to alleviate the scarcity of good forum speakers by use of the motion picture. This bureau has made a specialty of church and community motion picture work, and in keeping with its policy has evolved a series of motion picture discussions.

These programs are selected for different types of forums. In the larger organizations, where there are an experienced leader and good debaters, a thirty-minute program is suggested, to be made incidental to speeches. In the forums where there are fewer facilities for verbal discussion, feature programs occupying more than an hour are provided, and may altogether supplant speakers. Nor is the movie discussion limited to the forum. Men's clubs and Bible classes are finding pictures of use in this manner, aside from their now common acceptance as effective instruments for teaching Sunday school lessons.

Topics for visual discussion are as limitless as topics for debates. Here are a few: "Removing the Slums," "Saving the Babies," "The Boy Problem," "Public Health," "Americanization." The first topic may be presented by any one of many reels of film on the market showing advanced ideas in housing. Such a picture shows quickly and vividly whether or not a certain type of apartment house, or playground, would be best for the particular need of any one community. Sight of ideal living conditions in the famous "Open Stair" apartments of the New York East Side, for instance, may lead to valuable suggestions for improvements in other slum districts.

Many are the pictures dealing with the solution of the boy problem. They show numerous ways of keeping the boy from the corner drug store or pool hall, and of keeping the innate "gang" instinct turned in the right direction. Such pictures cover their topics better than speeches, for they make a visualized report on how various plans worked out in actual trial. For scientific questions the motion picture offers the forum greater possibilities than the lantern slide lecture—the superiority of the moving picture over the "still" is obvious.

In supplying celluloid "talks" to forums the Community Motion Picture Bureau and other organizations specializing in church pictures send suggestions for subtopics which can be assigned for verbal discussion following the picture. Expense a few years ago prevented the installation of motion picture projectors in most churches. Expense today has been reduced to the extent that 2,200 churches in the United States are now using motion pictures regularly, and their number is increasing daily. It is not necessary to have a great outlay of capital to introduce the movie in the church.

An Open Letter to the Producers of Moving Pictures for the Children

To the Producers:

We are pleased to note your interest in producing motion pictures that are worth while. Your plans for the manufacture of children's pictures are good, but the real question at issue is, will you forget the theater and "its maddening throng" of adults and remember in the production of pictures for the entertainment of children in the psychological and pedagogical principles which pertain to them? Many letters on this subject are reaching our offices. After a little encouragement from us, pictures are made. But their producers are not alert to the necessity of wholesomeness in every detail, injecting all sorts of evil suggestion, attempting to smother out the evil effect of these details with a moral tacked on at the end or a severe spanking for the offender. Another serious mistake is the inane picture, which children call "goody-goody." Clever, wholesome pictures, artistically produced, are in great demand and they will succeed.

If you can get together a group of persons who have a knowledge of child psychology and who will use a degree of refinement and culture in the selection and arrangement of detail, we shall be glad to co-operate with you, and co-operate big.

The child life in Motion Pictures has never been touched. It is a wonderfully productive field. It is open to those who have the ability to do it with intelligence. It will take a person of genius to recognize and gather about him the type of persons suited to this work. I am enclosing a list of Kindergarten stories, suggested by Kindergartners in various parts of the country, sent to us in response to an appeal from the Kindergarten and First Grade Magazine a few weeks ago. Motion Picture versions of such pictures must be softened in certain details because the Motion Picture is more intense in treatment than the verbal telling of the story. All gruesomeness and otherwise evil suggestion must be omitted. Although the details must be given authentically, yet the treatment must be different from that which the story-teller adopts. I have seen some of these same stories produced as melodrama and slapstick. Of course, they received no support and found their way to the ash heap where they belonged.

One definite demand for clever, wholesome pictures is the plan of the National Kindergarten Association to give one entertainment for young people and children each week that will be attractive to persons of culture. The beautiful entertainments at the Plaza Hotel, New York City, could be repeated in every city in the country if there were enough artistically wholesome pictures. Hundreds of pictures have been rejecetd from these programs because they are not wholesome in detail.

Another demand that is coming in the early spring is "Children's Week," observed by the International Sunday School Association. It is the desire of this association that suitable pictures for children be played in every Motion Picture house in the country during that week. They cannot conduct these programs without pictures.

We shall be very glad to assist you along these lines—that is the purpose for which we are organized. We hope you will not disappoint us.

The National Motion Picture League,
Adele F. Woodward, President.

The Leading Motion Picture Film Distributing Agency in Detroit Is

The Detroit Metropolitan Company

23 ELIZABETH STREET, EAST

Efficient Local Service Assured on Short Length Advertising Films

TERMS ON REQUEST

Instructional Productions of the Month

Contents of NewsWeeklies, Screen Magazines, Industrials and Scenic Reels, Which Have a Regular Release Date, Will Be Reviewed in This Department.

Aviation, Winter Scenes and Current News

Aviation plays an important part in recent Hearst, International and Current Events news reels. International features an airplane flight by the cameraman, in which the plane is put through its category of stunts while the operator grinds out his reel. Hearst No. 3 offers some excellent views of aerial machine gun practice by naval planes at Pensacola, Fla., while Universal Current Events releases some more thrilling aerial acrobatics devised by the air dare-devil Locklear to amuse the public. International No. 3 also shows views of the smallest airplane ever built and which is now being demonstrated in England. Other features of this reel are: Ski experts in an international tournament; scenes at a half million dollar newspaper plant fire in Buffalo; pictures of a railroad smashup at Staten Island, N. Y.; a glimpse of General Wood at play, and a few other items.

Universal Current Events shows some unusual scenes of the overflowing of the Rhine at Coblenz, Germany, and the wrecking of much American equipment. Riding the seas with the Atlantic fleet on its way to Cuba is another item of interest. The dedication of a Knights of Columbus home at Columbus, Mo.; some fairylike views of Niagara Falls sheathed in ice; scenes at the trial of the socialistic assemblymen at Albany, N. Y., and a "Red" funeral at Milan, Italy, complete this reel.

The Rookwood Potteries Pictured by Prizma

The variety of subjects made by the Prizma natural color process is large. A recent relcase has to do with the oldest art in human history. If we believe thc legends of the ancient Egyptians, the gods invented the art of pottery.

Prizma names this release "Magic Clay," which is being distributed through Republic. The Rookwood Potteries at Cincinnati, O., are famous the world over for their beautiful products. Their shops are as beautiful as the products they create. "Magic Clay" is a portrayal of the work done at Rookwood, showing the process from the lump clay to the exquisite vases after painting and firing.

It is a picture, not of dull monotonous detail, but of absorbing interest, as the lump of clay grows under the expert hand into beautiful forms, then to be "touched up," painted and "fired."

As a pleasing tableau the picture shows a magician who by his mystic power produces vases instantly from a lump of mere clay.

Kinograms Winter Sports Issue

With the exception of a few scenes in a recent issue of Kinograms, which is distributed through the Republic, the release might be called Kinograms "Winter Sports Issue." During the weeks we were in the clutches of zero winds they were mild to the rough weather the U. S. S. Utah experienced on her way to Guatanamo Bay. Kinograms cameraman, who was aboard the good old ship, gives further details. It is a little early to talk about baseball, but nevertheless President Johnson of the American League and Heydler of the National are getting themselves into good shape for their strenuous season down at Louisiana, where they are shooting big game. Trenton, N. J., boasts of a new house party called "The Wets" and Edward I. Edwards is their first governor. We see him as he takes oath declaring he will start fight on prohibition. The firemen of Boston will long remember the coldest day of the year when they had to respond to a call to fight a fire at the Boston railroad Y. M. C. A. They certainly had their hands full, as the water quickly turned into heavy ice draperies. Skii jumps furnish thrills to great crowds who gathered at the slides at Gary, Ill., to see the international contest. All former records were broken. The boy scouts didn't seem to mind the cold weather a bit. They chose a bitter cold day for their day's outing on the Palisades at Alpine, N. J. Nor did General Leonard Wood and Mayor Peters of Boston let the zero weather at Roxbury, Mass., interfere with their horseback riding. Canada's winter carnival begins, which brings hundreds of spectators to skiing and snow shoe contests.

Mountain Adventure Story Told in Scenics

"I and the Mountain" is the name of the third scenic adventure production to be released by Robertson-Cole. It is the story of the adventure of a young man who found himself in the mountains. The story is true, and Jock Rantz, who is the main character, is the director and art title man for the Adventure Scenics. Mr. Rantz is a college graduate and in the picture, "I And The Mountain," Mr. Rantz, against the background of the scenic beauty, brings home the fact that everything cannot be learned in a college. In his own words Mr. Rantz tells of his adventure and how the picture came to be called "I And The Mountain."

"After three and one-half years in college I thought I was a very wise and learned man, but I discovered that I really knew very little about the human race and their ideas and ideals. In the mountains where we made a number of the adventure scenics we met many curious and unique personalities. I had to learn how to build roads and adapt myself to the rough and ready life in the open. Some day, perhaps, I may go back to college for further information on French verbs or Greek history, but I say now that college is a very poor substitute for the actual living and seeing of things."

A Journey on "The Flowing Road"

For the next Ford Educational Weekly subject, released by the Goldwyn Distributing Corporation, "The Flowing Road" has been selected. As the title indicates, it is a river scenic. The opportunities for beautiful spots along the banks of one of the most picturesque rivers in the world were realized to the full in a film that is finely toned and tinted to bring out the atmospheric quality of the scenes.

The journey up the river is made in a leisurely fashion with plenty of time allowed for stops along the way and glimpses of attractive coves and inlets. Light and cloud effects are brought to the screen through the best sort of photography, and the poetic quality of the picture is enhanced by appropriate subtitles.

The Yankee Watch on the Rhine

There is a new "Watch on the Rhine"; three nations are doing the watching, the French in and around Mainz, the British in Cologne, and the "Yanks" in Coblenz. In Burton Holmes' travel picture No. 1251 (Famous Players-Lasky) Mr. Holmes takes you to see the Yankee bous, to see the flag flying over Ehrenbreitstein, the one-time pride of every German heart, now firmly held by our bous in khaki. Burton Holmes takes you through the cities where American "M. P." control the street traffic; he takes you to the Roual palace, formerly the favorite residence—outside of Berlin—of the Hohenzollerns, especially of the Empress Augusta, grandmother of the ex-kaiser. The cafes, the Y. M. C. A. hut, the water front—all these you will visit, and then Mr. Holmes will take you across the famous pontoon bridge over the Rhine and up into the very citadel of Ehrenbreitstein where, with the Stars and Stripes waving over your head, you may look down upon Coblenz on the opposite bank, picturesquely situated between the Rhine and Moselle rivers.

Bray Pictograph Presents Cartoons in Colors

The three subjects in the Goldwyn-Bray Pictograph No. 7023 are of great interest. For the first time in the history of motion pictures, exhibitors received an animated cartoon in colors, an innovation that marks an important step in the advancement of screen cartoons. Then there is a microscopic study of "Dew Fall," under the general title of "Marvels of the Universe," and finally one of the "Master Minds of America" series having Gutzon Borglum as its subject. As a nature study the screen has brought nothing more interesting and scientifically valuable than the microscopic analysis of dew and frost. It gives, with a clearness that no printed description could equal, a comprehension of the mysterious workings of nature in the formation of dew drops and the chemical processes that water undergoes in becoming frost. Some of the scenes in this picture were taken when the thermometer registered several degrees below zero. Sub-titles are arranged to give continuity to the picture and unfold a whimsical little story.

The study of Gutzon Borglum is a fitting contribution to the Americanization propaganda on the screen advanced by Secretary Lane and other advocates of militant patriotism. Borglum is the type of American that the country welcomes as a great force for progress. Born in this country of Danish parents, he has become a sculptor of world renown whose greatest work reflects the highest spirit and sentiment of the land. The picture shows him in his studio at work on several of his masterpieces, among others a plaster cast of Roosevelt. Then there are shots of the marvelous group typifying the confederacy, being carved in the side of a mountain near Atlanta.

Science
Sports
Travel

Goldwyn-BRAY Pictographs

"The Magazine on the Screen"

Invention
Cartoons
Industrial

MARCH, 1920

Strides in School Films Due to Bray Patents

FOR a decade, the Bray Studios have led the way in the production of motion pictures designed to instruct as well as entertain. In that time, Mr. Bray and his associates have perfected a number of inventions which have already doubled the value of the screen in the field of utility. Mr. Bray has gathered about him a staff of technicians whose experiments will be of vast benefit to the schools of the country from now on. These inventions include the process known as "animated technical drawings" perfected by J. F. Leventhal, which show swiftly and truthfully the unseen happenings in mechanics, chemistry and engineering. The Bray Studios long ago departed from the ordinary motion "cartoon" and refined the idea by long and painstaking experiment and at great cost. The Bray patents are controlled by the Bray Company. Great industrial organizations and engineering experts have recognized the unique strides made by the Bray Studios in this direction, besides many colleges and leading educators.

Bray Corporation Originated Film Technical Drawings

A FEW years ago the animated cartoon was a crude affair. It wiggled on the screen; it jumped and had many imperfections. The Bray Studios are today the acknowledged experts in smooth running animated comics of a high class, the latest of which are being produced in colors, a novel feature and never before successfully done. These comics, "Out Of The Inkwell," are now running as a feature in the GOLDWYN-BRAY PICTOGRAPH. "Out Of The Inkwell" sketches have attracted the attention of the entire movie going public as well as leaders in the industry. They progress without the slightest trace of jerk or wiggle and are, in fact, life motion itself. They represent all that is best in modern screen humor. Mr. Bray was himself a newspaper cartoonist, having spent time on the staff of the Brooklyn Eagle, and the Detroit Free Press. Mr. Bray is the originator of the animated screen drawing as we know it today. The steady perfection of the Bray Studio product is the story of the development of the animated drawing.

The Bray Studios have always had an eye on the future needs of modern pedagogy in their efforts in this direction. The interior "sectional" workings of the machine gun and the diagrammatical drawing showing how the New York subway was built, in many places through solid rock, were among the earliest of the Bray technical drawings to attract attention. It is planned to extend the results of these patents into the school room.

A new Goldwyn-Bray pictograph shows apparatus of wireless receiving station and the relation between electric waves and water waves; sound waves in air, and sound waves in water. It shows in a general way the outside appearance of sending station, also interior and view of apparatus. It also shows, in animation, an apparatus in use. Fluctuation in high frequency currents are shown, and also the effect of the voice upon them. The picture will be shown in Pictographs, and also will be on special exhibition at the National Research Council, in Washington, for approximately six months.

250,000 Feet of Instructional Films Cover Nearly All Phases of Education, in Library of the Bray Studios

COLLECTORS gather many things: costly rugs, elephants' tusks, rare books, expensive gems. It remained for the Bray Pictures Corporation to assemble what is probably one of the world's most unique collections. This consists of about 250,000 feet of celluloid, slightly over an inch wide, and covered with tiny images. These tiny pictures by an enlarging process, enable the beholder to travel in far away India, up the Amazon River, to the inaccessible portions of China, or most anywhere in the United States. He may see the invisible world beyond the eye, the revelations of the microscope, or be inspired with a lifelike portrait of Lincoln or Roosevelt.

Have you guessed that this strange collection is the unique library of motion picture film, probably the only complete collection of such worth while motion pictures in existence?

Painstakingly, year after year, this marvelous collection has been made. The catalogue has the following subject heads:

Agriculture
Arts, Fine
Associations
Athletics and Sports
Biology
Chemical Technology
Costume
Education
European War
Government
Amusements
Arts and Crafts
Astronomy
Biography
Botany
Commerce
Domestic Economy
Engineering
Geology
Horticulture
Hygiene and Physiology
Invention
Medicine and Surgery
Metallurgy
Occupations
Physics
Psychology
Science and Invention
Sports
Travel
Industries and Occ.
Manners and Customs
Microscopic Views
Military and Naval Affairs
Paleontology
Physiology
Religion
Sociology
Transportation
Zoology:
Animals
Birds
Insects
Fish
Reptiles
Picto Puzzles
Cartoons

If you are interested in agriculture, you may learn about dairying or how to raise chickens; the use of a farm tractor. If your penchant is for amusement, you may take a trip to Coney Island, or have a game of billiards, or watch a juggler. If you are a "high brow," you may etch or paint, or have a lesson in sculpture. The arts and crafts are represented by jewelry making and poster design. Almost every kind of athletics and sports may here be found: aerothrusting, baseball, canoeing, diving, fencing, foot ball, golf, hunting, ice boating, polo, swimming, tennis, yachting. Should your interest be in people, you may visit C. S. Briggs, the cartoonist; Irvin S. Cobb, the humorist; Thurston, the magician; Wm. Barclay Parsons, who built the subway; Gutzon Borglum, the American sculptor, and many others.

If you are interested in business, commerce, or industry, you may learn salesmanship, or something about the tariff, or hundreds of different kinds of manufacture. Education is not neglected. Engineers are well represented; from Hell Gate Bridge to the Panama Canal, and from power plants to railroads and subways.

You may gain a glimpse into solving problems of government, and the work of firemen and policemen. Forestry and horticulture are adapted to use in this library. Physiology and hygiene treat such subjects as the mechanism of the eye, how we breathe, action of the heart, machinery of the ears, and so on. The curious customs of cowboy, Eskimos and sailors; the marvels of science and invention, electrical appliances, air pressure, magnetism, iceless refrigerators, motor cycles, photography, intimate studies in sociology showing social settlements, reformatories, the problem of the non-employed; the problems of transportation by water and land; all are represented. Animals, birds, fish, insects and reptiles are shown galore.

An interesting, and not unimportant portion of the library, are the Bray cartoons, which afford amusement and instruction to young and old who see them. This vast library, which is being added to at the rate of over 50,000 feet of film each year, is now being made available for circulation in churches, schools and colleges. It will be an actual contribution to the "sum total of existing knowledge," and be of great aid to teacher and pupil.

Scene from a Bray Production Explaining the Mysteries of Wireless Telephony.

REX BEACH
President Eminent Authors Pictures, Inc.

RUPERT HUGHES

GERTRUDE ATHERTON

Eminent Authors Pictures

For the first time in motion picture history, great authors are giving their personal attention to the filming of their best known books.

Eminent Authors Pictures are graphic presentations of the story as it was written —with realistic fidelity to plot, atmosphere and style.

Their value as educational entertainment can readily be appreciated by the exhibitor who knows his audience.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN, *President*

MARY ROBERTS RINEHART BASIL KING LEROY SCOTT GOUVERNEUR MORRIS

Eminent Authors Pictures

There is no better medium for the subtle development of culture than the motion picture.

Eminent Authors Pictures, based on the greatest works of America's leading authors, are the best examples of entertainment and instruction working hand in hand.

You cannot make a better choice for an audience of taste and discrimination than one of these masterpieces of pen and camera.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN, *President*

GOLDWYN-BRAY PICTOGRAPHS

The Magazine of Worth-While Features

SCIENCE, biography, invention, biology and civics are presented with graphic realism that surpasses conventional, educational methods in its lasting appeal.

THE wonder and mystery of the invisible are revealed in Pictographs. Fascinating lessons in botany and zoology are delivered through the lens of the microscope.

FOR purposes of instruction as an aid to the teacher, the Goldwyn-BRAY Pictograph has no rival in America today.

Produced by

THE BRAY PICTURES CORPORATION

23 EAST 26th ST., NEW YORK

Projection

Any questions pertaining to projection of films and slides on the screen will be answered by this department. Address "Projection," Moving Picture Age, 418 So. Market St., Chicago If an answer by mail is desired, enclose stamped envelope.

Mazda Projection for Moving Picture

By W. R. Rutledge

Our experience with mazda projection of moving pictures leads us to make a few remarks on the subject.

In order to appreciate the mazda lamp as a source of light for projection purposes, one must know something about the relative differences found in light rays as they originate from the two sources, or methods, of producing them. We all remember the carbon-arc street lamp—it is old enough to be remembered with that respect which is due to old age. After that came the flaming arc lamp, then, as improvements were made, we were given the present highly efficient mazda lamp for street lighting purposes.

The research departments of the various incandescent lamp manufacturing companies have been untiring in their endeavors to give increased illumination at decreasing cost to the consumer and in this, by increasing the standard of efficiency in the incandescent lamp, they have met with signal success. These efforts have been extended to a greater field than at first contemplated and we now have offered us the highest efficiency lamp known, the motion picture lamp. This lamp has been well tried out, thoroughly proven and its results guaranteed by the manufacturer.

Owing to the fact that tungsten wire, when sufficiently heated to produce light in large quantities, is a constant source and carbons produce light in atoms, molecules which when brought to white heat pass from the positive to the negative side of the space between the two electrodes, giving illumination while passing and being subject to breaking off in very small particles, the mazda lamp furnishes an even, steady light while carbons cause flickering. The advantage lies with mazda, and if sufficient penetration can be had as the light passes through the film, then mazda is preferable.

From mazda we obtain a steady light, and when applied to motion picture projection its advantages are so apparent in portraying film pictures that audiences have frequently expressed their appreciation of the absence of flicker and lack of eye strain. This light, furnished in even quantities as the current flows through the filament, has greater power of penetration than that derived from carbons because from the latter we obtain our light in atoms, millions of molecules that flit from one electrode to the other, heated to white heat by the amperage and driven by the flow of current from positive to negative carbon, making illumination as they pass from the positive point to the negative crater; better penetration is found where the illumination is derived from incandescent lamps.

* * *

Of course the condenser system is a very important part of projection apparatus, and without proper condensers no good result can be had. Either plano-convex or the miniscus-bi-convex systems are suitable for mazda projection. The condensers can be brought closer together than when carbons are used because there is no danger of breakage or discoloration from heat causes; can be brought into touch with each other if necessary to get suitable focus of the rays. As mazda lamps use less than ten amperes at 110 volts and carbons take from 35 to 85 amperes many exhibitors and projectionists are afraid to use mazdas, for fear they will not find them sufficiently bright. This fear is groundless because of the facts cited above, the better penetration of the film by the mazda rays. We have seen perfect pictures produced by mazda lamps where the distance from the booth to the screen is 122 feet, also good ones at 126 feet in competition with 55 amperes alternating current used on carbons. These facts tell a strong story in favor of the more modern projection. Correct mazda equipment, scientifically assembled and intelligently used, will give results more acceptable to the audience and the box office. We take exception to the theory recently advanced through the columns of another journal that mazda projection is not suitable for throws in excess of 65 to 70 feet. Experience, where diligent effort has been made to try out the possibilities of mazda lighting, has proven the fallacy of confining our endeavors to the short throw.

Regulating transformers are now made that reduce the current from a line voltage of from 105 to 130 volts to 30 volts on the secondary side and positively regulate the amperage at 30 amperes. This being the required efficiency of the standard mazda lamp for motion picture purposes, it is very evident that good regulation is possible even under conditions where the line voltage varies very materially during the operation of one show. A new automatic transformer just appearing on the market promises to fulfill a long felt want in supplying the trade with one that needs no attention whatever but consistently reduces and regulates the flow of current.

The most important and, essentially, the most necessary part of equipment used for the projection of motion pictures and lantern slides, next to the projection apparatus itself, is the screen or projection surface. The screen has possibly received the least amount of consideration in the selection of the material for the purpose. This is largely due to the limited and uncertain choice of screen surface materials that are adaptable. Then, again, it may have been because of an accepted theory, backed up no doubt by precedent, that any old surface that would stop and hold light, regardless of its nature of fabric or composition, would answer the purpose, oftentimes resulting in many objectionable defects.

Manufacturers of moving picture apparatus and electrical appliances nearly all claim that only perfect projection can be secured by using certain proved and up to date equipment. They are absolutely right; without the proper equipment, results are uncertain and haphazard. A new screen, the process for the manufacture of which has been the subject of experiment for six years or more, is being placed on the market by the Lux Products Company, of 50 East Forty-second street, New York City. This screen is known as the Trans Lux Daylight Screen and is to be exhibited at the display booth of the Victor Animatograph Company at the National Education Association at Cleveland. According to the makers this screen overcomes all the difficulties of modern moving picture or stereopticon projection.

The Trans Lux, according to its makers, is not an experiment by any means. It is built on scientific principles and after exhaustive research. It is made in one solid piece, without a seam, and in any size up to 20 x 25 feet. The material is of a translucent, indestructible and flexible composition and is said to be fireproof and water proof, with a very fine corrugated screen surface, all of which is combined in producing the perfect projection material that will hold light without reflection and result in a bright, clear and perfectly plastic picture. Says a circular issued by the Lux Company:

"Both the front and rear projection screens are made with a corrugated front surface, which, together with the special character of the material, prevents distortion and "fade away" so common in the case of screens having a flat surface. The Trans-Lux screen also does away with the glare of high-lights so trying and tiresome to the eye. Deep, soft tones are produced, such as are characteristic of a fine photograph. The pictures also have a plastic or stereoscopic quality unknown to flat projection surfaces. Figures stand out with a solidity and with a reality never before known in the art of projection.

"The first projection screen is made from the same material, which by special process is rendered opaque; the picture is projected from the front in the usual manner. The rear projection screen is especially designed for use in daylight, although it can be used under any conditions of either daylight, artificial light or darkness. This screen is especially adapted for use in schools, churches, clubs and industrial plants where it is desired to exhibit either stationary or moving pictures for educational, business or other purposes during the hours of daylight.

"The Trans-Lux screen is pliable and can be rolled up for traveling or shipping, and very easily tacked or laced to any wooden frame ready for use on short notice or set for permanent use according to the circumstances."

MINUSA
GOLD FIBRE SCREENS
MINUSA MAZ-DA-LITE SCREENS
A special creation for Churches, Schools, Lodges, etc., made in sizes to suit your requirements.
Distributors from Coast to Coast
Samples and information upon request
MINUSA CINÉ SCREEN CO.
WORLD'S LARGEST PRODUCERS OF MOVING PICTURE SCREENS.
Bomont and Morgan — St. Louis, Mo.

Ad Slides—Good and Bad

A Department of Criticism, Edited for Moving Picture Age by Jonas Howard

A MATTER of considerable importance to advertisers using lantern slides in any quantity, is the placing on the market, in New York, of a lantern slide that is made of thin celluloid and by an entirely new process. These slides are made by the International Lantern Slide Company, 229 West 28th street, and are now being used widely in the motion picture industry.

The celluloid slide made by this company is light in weight and can be mailed in an ordinary envelope. They are supplied in practically every color but, except by special process, they cannot be multicolored; that is, they can be tinted and toned in various colors over their whole surface but if more than one color is wanted on a slide, the retoucher is called in as with glass. There are several types of light weight slides on the market; this seems to be the newest one. The writer witnessed a number of them projected recently by means of a Baird standard projector and the result was gratifying. The image was sharp and the illumination perfect. Thus, celluloid as a medium enters as a new factor into the lantern slide industry.

* * *

This, in connection with the "strip of slides" as used in the New Touriscope Stereopticon, put out by Underwood & Underwood, indicates the fact that the light weight slide is in demand. Advertisers who go in for slides have varying needs to meet. Many of them are going to use the glass slides this year and orders seemingly are plentiful. There are a number of really big orders on file in New York, at least, the slide makers declare that most of the national advertisers are buying liberally this year. It used to be that an advertising appropriation carried with it a small amount for slides just to satisfy a few dealers who asked for them. But this is not the case any more. We know of several big accounts who are now shipping new sets to their dealers in larger numbers than ever before.

Lantern slide advertising, after all, is about the cheapest medium that can be used for the manufacturer of a commodity considering the number of people the average, well distributed and exhibited lantern slide may reach and convince. Let us say that a high class slide costs 40 cents. To transport it costs probably 2 cents. If shown in say three theaters for three weeks it would normally be seen by 40,000 people. (The cost of exhibition, of course, falling on the dealer). What other medium will carry your message to 40,000 people at a cost of 40 to 50 cents?

Many advertisers complain that they cannot determine how often their slides are shown or whether they are shown at all. Dealers are careless in replying to queries calculated to determine the fact. One big advertiser—a confirmed slide user—told the writer recently that he figured out his showings from the number of dealers who wrote involuntarily for slide sets. He is selling electric appliances for household use. His slides are always among the most attractive on exhibition. Last year he used 16,000 slides. He estimates that he received 600,000 "readers"—women mostly. His dealers, in answer to a query, overwhelmingly demanded slides.

* * *

The question often arises, if several manufacturers in the same line supply their dealers with slides, the dealer is likely to have more slides than he can use. What does he do?

Will he display the set advertising the best selling line or the slowest selling line? Or, will he select the best from each set? The chances are he will show the slides that advertise the slowest selling line. As a matter of fact, he should select them for their quality. The advertiser who spends the most money on his slides is deserving of first consideration. Dealers are learning to pick and choose among their "dealer help" service these days.

But, in many cases, the theater man has something to say about the matter. Most first class theaters, in a measure, at least, "edit" the slides they display. Good slides have a fair chance of being exhibited; poor slides have little chance. There is a wide gulf between the two. One positively offends an audience; the other attracts them. After all, the ideal ad slide is simply a pretty picture, good to look at, not too crudely advertising, somewhat amusing, and soberly colored but with an actual "sales story."

Therefore, you have to "sell" your dealer on your slides and then the theater owner.

A certain advertiser sent out five slides last year that half the time were projected upside down! This was because they were poorly laid out and the operator, without an effort (which operators abhor!) didn't take the trouble to look at what he was projecting. It was a pretty girl staring into a limpid pool, her shadow reproduced in the water. The operator looked at the picture not at the reading matter. Now and then he may have been apprised of his blunder upon hearing laughter from the audience.

?—ASK US—?

Please tell me how I can cover the surface of a slide so that it can be written on with a nail or styplus pencil.—J. F. C.

Answer: Any theater supply house will furnish you at little cost with a bottle of liquid material for this purpose. You can also obtain slide pencils in various colors that will write on glass as well as paper.

* * *

An article in a recent number of MOVING PICTURE AGE speaks of a method of preparing announcements for the stereopticon. It refers to bulletin slides that can be made on the typewriter, using certain composition wafers. Please give us information where such wafers can be obtained.—T. M.

Answer: The Riley Optical Instrument Co., Standard Slide Corporation and the Radio Mat Slide Co., all of New York City, manufacture such slides. See their announcements in the advertising columns.

* * *

Is there such a film as "Faust" on the market? This is a mysterious piece played in the theaters. If so, please tell me where I could get it.—C. W. F.

Answer: If such a film has been produced we are unable to locate it with any of the producers. So-called mystery plays have not been produced to any extent by the manufacturers.

* * *

Am I supposed to inspect and run every film I get through the machine before showing it? Several times bad patching and tears in the film when it came have caused me trouble when there was no time to remedy the faults. J. B. GOODSELL.

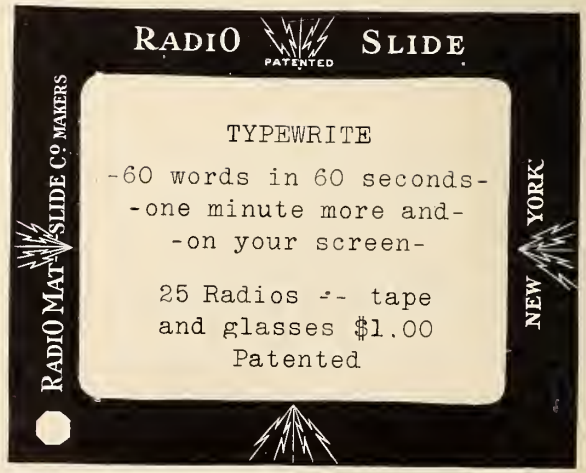
Films are supposed to be in good condition when they are shipped from the exchange, but the only way to be sure of it is by inspection long enough before the time of showing to guard against mishaps. If your films are not in good condition when received get after the exchange and if you get no satisfaction there go after the producers.

The Camel Film Company

950 EDGECOMB PLACE, CHICAGO

Can secure showing of short length moving pictures in high class theaters in Chicago and Vicinity
Figures and terms supplied on request

Producers of the New Graphic Advertising Films and Industrial Pictures



The Moving Picture Gives a Kentucky City Publicity in Its Best Form

By A. S. Witmer

(General Manager, Louisville Industrial Foundation)

It remained for a motion picture film to "sell" the City of Louisville in the biggest sense to many of the citizens of Louisville. The film showed the townspeople things about their town that they never knew before—it gave Louisville residents a fuller appreciation of their own city. The motion picture was primarily intended to be an annual report to the Louisville Industrial Foundation stockholders. The Foundation had been organized through public subscriptions. Over 3,000 local business and professional men had become stockholders, contributing funds which furnished the Foundation with ammunition for its campaign to tell the entire United States about the City of Louisville—its campaign to attract new industries to "The Heart of America," which, of course, is Louisville.

The time came when the Foundation was to make an annual accounting to its stockholders. We might have prepared a long printed annual report, full of facts and figures, which would have been read by the printer, beyond a doubt. But we wanted an annual report which the stockholders would read. So we went about preparing the annual report in the modern way. We decided to make a film of what the Foundation had done.

We gave the Rothacker Film Manufacturing Company, of Chicago, advertising film experts, an outline of what we had accomplished, notably what we had achieved in the way of bringing new industries to the city. The motion picture camera made trips through a number of the new industries which the Foundation had been instrumental in bringing to Louisville. The result was an annual report which the stockholders not only actually read but also enjoyed in the reading, for the film proved very entertaining.

Up to the time the film was shown many of the 3,000 stockholders were not entirely familiar with the work of the Foundation. After viewing the film the stockholders knew just what was being accomplished with their money. The motion picture made such an impression upon the stockholders that we decided to show it to everyone in Louisville. The film was shown at all the local theaters for periods of from two to five days. The results obtained from the public showings were practically the same as if the population of Louisville had visited those factories in person. People were heard to say that they had no idea that such industries were situated in their town. You see, the film "sold" Louisville to Louisvillians. It might seem that a film of this character when shown locally would not secure much outside publicity. But the transient population of a city is considerable, and Louisville's idea was spread in all directions.

The film's work in Louisville impressed many business men with the possibilities of motion pictures as a publicity medium. The film did such good work locally that we have consulted the Rothacker Company as to a nation-wide circulation of the picture. We would like to see the City of Louisville go visiting to all the other cities—and small towns, too. Personally the wriiter believes that the film method of publicity has wonderful opportunities. The results that can be obtained and the impressions made are both effective at the time and lasting. The ideal way would be to employ motion pictures as an adjunct to a newspaper and magazine advertising campaign. The best results would be obtained by harnessing both the great forces of publicity—motion picture celluloid and printers' ink—to the task, one supplementing the other.

Chicago Ordinance Regulates Moving Picture Billboard Advertising

With the passage by the Chicago City Council of an ordinance introduced by Alderman George M. Maypole, a movement has been started, with the endorsement of the National Association of the Motion Picture Industry, to prevent motion picture theaters from misrepresenting the character of an entertainment.

The ordinance adopted in Chicago follows:

Section 1. That it shall be the duty of the proprietor, operator or manager of every theater or other place of amusement in the city of Chicago open to the public in which motion pictures are produced to exhibit on a billboard, placed in front of the building or other structure in which such show is given and such motion pictures are exhibited, the title to the pictures, which title shall be full enough to describe in general terms the nature and character of the picture or pictures to be shown. No such proprietor, operator or manager shall place, maintain or allow to be placed or maintained in front of or in connection with any such theater or other place of public amusement any sign, picture or other announcement which in any manner misstates or misrepresents the pictures or other amusements which are being shown in said place, or which announces a picture or other form of amusement or entertainment which is not at the time such announcement is displayed being shown and exhibited in said theater or other place of amusement.

Section 2. Any person being such proprietor, agent or manager of any theater or other place of amusement in the city of Chicago, open to the public, failing to comply with the provisions of this section shall, on conviction thereof, be fined not less than ten dollars nor more than fifty dollars, and each day that any such theater or other place of amusement is operated without the exhibition of such a statement of the title of the pictures being shown or that a sign is displayed which in any manner misrepresents the amusement being offered or announces amusements which are not at the time being offered, shall be a separate offense.

Gabriel L. Hess, chairman of the censorship committee of the National Association, believes the enactment of ordinances of the kind will have a salutary effect. It has been found that many of the men who have advocated censorship have gained their ideas of motion pictures from lurid signs, and have no real knowledge of the entertainment given in the motion picture theaters of the country.

"Uncle Sam—Insurance Agent," a Government Film

"Uncle Sam—Insurance Agent," is offered without charge by the Bureau of War Risk Insurance of the Treasury Department as part of a general campaign to keep active the forty billion dollars in government insurance now held by soldiers, sailors and marines. It has been found that such confusion and lack of concise information exists as to the opportunity, advantage and provisions of permanent United States government insurance for service men, that the film "Uncle Sam—Insurance Agent" has been prepared to supply the needed information to five million service men and their dependents.

The instruction has been cleverly sandwiched in between numerous interesting exterior and interior views of the Bureau of War Risk Insurance, and the matter will be so arranged as to assure the attention from the general public, whether interested directly or indirectly in insurance. During the war the seventeen thousand employees carried on the enormous tasks of the Bureau, utilizing for offices such unsuitable buildings as a garage, the National Museum, a paper box factory, an old hospital and a patent medicine factory. These extremely awkward working conditions are shown in contrast to the beautiful new home of the Bureau costing over three million dollars and located just across Lafayette park from the White House.

100,000 Slides For Rent
Send for Catalogue of Stereopticons and Slide Sets
Moore, Hubbell & Co.
611 Masonic Temple Chicago, Ill.

A Survey of the Evanston Schools

(*Continued from page 24*)

Suggestions in answer to Question 9: (Kg.) Stories (fairy) of interest to children. Animal action. Good children's stories, unchanged. "Three Bears," a ridiculous farce. Good animal pictures. Children of many lands. Stories not varying from original version. Any familiar fairy or children's stories.

1. Simple pictures of farm life. Chickens, dogs, cows, horses, etc. Trades (shoemaker, blacksmith, etc.). Nature pictures, trees, flowers, wild animals, nesting birds, outdoor scenes. Simple industrials. Maple sugar (old fashioned). Bird and animal pictures. Child life in other countries.

2. Pictures of children's activities, especially of other countries.

3. Nature study and home geography. Indian (real) life, village, customs, dances. Eskimos. Japanese, Chinese. Animals and birds. Poems illustrated. "Village Blacksmith." Simple industries, wheat, etc. Health pictures.

4. Geographical topics chosen with reference to grade. Industrial pictures. Animals and birds. Current events. Nature study. Historic (Columbus and Pilgrims—Colonial).

5. Industries. Current events. Animal life. Geographical. Agriculture—Dairying, ranching, cotton raising, lumbering, transportation, harbors, boats (comparative).

6. Animal—nature study. Geographical—*not scenic.* Historical (Early). Current events.

7 and 8. Pictures illustrating moral questions. Industrial. Geographic. Historical. Literature (story, "Enoch Arden," "Evangeline"). "How We Are Fed." "How We Are Clothed."

Were Hostile Toward the Scheme

The noes, of course, were hostile and irreconcilable to the entire scheme, but those who returned "yes," or who gave qualified approval, ventured constructive criticism which should be of some value to one who attempts a motion picture program of visual instruction. A thorough survey of criticism offered revealed many discrepancies in our organization and certain unpleasant features in the nature of the material filmed, which deserve scrutiny.

A general complaint against the program organization was this: "The pictures on geographical topics so seldom coincide with the text under consideration; films on Africa placed before the pupils today, when African text topics were exhausted two weeks ago, are like a dinner grown cold and warmed over, the savor and piquancy all lost for him who partakes of it." To remedy this defect, a seventh grade teacher suggests periodical conferences of the specialist in visual instruction with the teachers of the grades included under the several groups, for the purpose of determining upon subjects to be studied by all the pupils within one group at the same time. If this plan were followed, the films could be chosen to fit the text outline and there would then be some hope of attaining the 100% correlation which we seek.

Such an outline once made, it is of vital importance that the Bureau of Visual Instruction make a contract with a reliable film service corporation which will insure the prompt appearance of the proper material at the proper time. This is worthy of emphasis, for children will brook no substitutes, for material they are eagerly expecting to see; they lose interest at once and teachers are obliged to deal with a thoroughly disgruntled and indifferent class of pupils.

With regard to the group organization, third grade teachers suggest that the material viewed by their pupils is too elementary; fourth grade teachers, on the other hand, complain that much of the film material and its accompanying explanations is "over the heads" of their grade. This would suggest a revision of our grouping which places the Kindergarten, first and second grades in the first group, the third and fourth grades in the second group and the fifth and sixth grades in the third group, and the seventh and eighth grades in the final group.

Topics Selected for First Group

Then, according to a consensus of opinion regarding graded subject matter, there would be given to the first group an assortment of topics like the following: Simple fairy and folk tales, animal action pictures, children of many lands, nature pictures, simple industries (the cobbler, the blacksmith, the old-fashioned making of maple sugar); to the second group, nature study and home geography topics, life and customs of people of other lands, illustrated poems, like the "Village Blacksmith," simple industries, like the raising and harvesting of wheat, pictures concerning health and sanitation habits and little plays dealing with historical subjects, like the story of Columbus or that of the Pilgrim Fathers; to the third group, industries that include some complex processes, like the cotton industry or the meat packing industry, current events, historical pictures of early colonial life in our country, nature study, films illustrating civic needs and methods in home and city sanitation; for the last group, many of the geographical topics given in the preceding group, such as industries of a complex nature, the arts, current events, literature, stories like "Enoch Arden" and "Evangeline," historical subjects, including colonization, exploration, American institutions and struggles for ideals.

At the presentations it is further suggested by many that the pupils would be greatly aided in obtaining the greatest value from the films if some one should occasionally point out their salient features and make fitting remarks about them. These, then, were the criticisms and suggestions which touched the organization of our scheme in visual instruction. Of a more serious nature, perhaps, were the complaints lodged against the picture material itself.

Since then it has been necessary, thus far, to make as discriminate a selection as possible from the exchange material now extant, it is unavoidable that the films should not, in all cases, meet with a conscientious teacher's approval. Universal was the criticism that slang too frequently enters into the composition of the film inscriptions. Since it is the aim of our schools to teach correct and dignified English, it is surely essential that all instruction, including even the wording of the film explanation, be couched in words that uphold this principle—simply phrased, correct diction that gives no offense and fulfills its true purpose, that of explaining or suggesting the meaning of the pictures.

By far the greatest number of attacks upon the character of the films presented came from the primary teachers. They characterized as "coarse" and "ridiculous" the acting in a play styled "The Three Bears"; they called the movie interpretation of "Hansel and Gretel" a "distortion of a good fairy story" that would tend to destroy the good mental picture a child may previously have formed of it; they seem unanimous in the opinion that most so-called "children's films" which embody old folk tales and fairy stories place undue emphasis upon the gruesome and fearful phrases contained in them, just as the otherwise clever sketches of Arthur Rackham, the gifted illustrator of children's stories, are said to leave a final impression on the sensitive mind of hideous leers and grimaces on human countenances and of fearful and incredible twistings of the human body. Instead of the extravagant productions that are now on the exchange market, the teachers and children are asking for movies that do not deviate from the story, pictures in which the acting is childlike and normal; pictures that eliminate vulgarity and coarse by-play.

Opposed to "Stunt" Pictures

Animal action pictures, too, received their share of criticism. Pupils and teachers alike are decidedly opposed to the "stunt pictures" in which circus elephants are caused to take ridiculous postures or to do the strained and unnatural thing, but they are asking for good, clear, natural animal films.

Monkeys, dogs and other more or less domesticated animals should not be exposed as semi-civilized beings, dressed after the fashion of man, but should be seen in their native haunts.

Intermediate and upper grade teachers give as their charge against the geographical films the fact that film photographers select "freak" scenes and customs of foreign lands rather than such as are attributable to the people in general. This tendency to place a premium on the spectacular rather than the typical has been responsible for many of the wrong notions we, as a people, have entertained of the intelligence and progress of other nations.

Although our tabulations demonstrate that, to a considerable degree, there has been correlation between the films and the subjects of the curriculum, it must be confessed that there are several cardinal requirements which future school films must meet to be entirely acceptable.

In primary grades, complete stories should be contained in thousand-foot reels, so that the interest and enthusiasm of the little children, so easily lost, may be sustained. These films should follow the text of the original story and the action should be the result of careful study which would tend to eliminate all that is ridiculous or unchildlike. The title words should be limited to the vocabulary of primary graders.

For intermediate and upper grades, the needs are threefold: In geographical reels, there should be relief maps or animated maps of the countries under consideration, industry pictures should show important details of mechanism and method and should include titles and descriptions that adequately explain what is filmed, in history pictures showing the improbable and manifestly impossible should be excluded. All pictures should be distinct and should not be too highly colored. Inasmuch as a demand has been created for the purely educational type of film and this demand is very rapidly growing, it behooves the film producer to get in touch with the educator and, by close co-operation, see that an adequate supply of truly educational material is forthcoming.

ADVERTISING SLIDES

THIS well-equipped organization makes *advertising slides* for some of the largest and most influential advertisers in the U. S. We can give you the same high-grade service and perfection of quality in hand-colored *advertising slides.*

Write for details

Manhattan Slide & Film Co., Inc.

34 West 46th Street **NEW YORK**

SLIDES---Distinct--Brilliant---SLIDES

ARE YOU REALLY GETTING YOUR SLIDE COPY REPRODUCED ON YOUR SCREEN?

Many of the foremost schools, churches, colleges, hospitals, clubs and institutions are using Excelsior Slides. Their wonderful brilliancy and detail are admired on thousands of screens throughout the country.

This record of accomplishment is gratifying to us. It should indicate to you the thoroughness of our methods and the quality of our output.

Your Stereopticon Image Can Be Only as Good as Your SLIDE

THE EXCELSIOR LECTURE BUREAU was created to give EXCELSIOR quality slides to educational institutions and churches, by studying their special needs and yet opening to them the facilities of the EXCELSIOR ILLUSTRATING COMPANY.

Write Today and make us prove all this *TRY EXCELSIOR SLIDES NOW.*

EXCELSIOR ILLUSTRATING COMPANY

219 SIXTH AVENUE **NEW YORK CITY**

Here and There

The illustrated Bible lecture, "Kings and Prophets of the Old Testament," was given at the First Presbyterian Church at Stockton, Cal. Incidents in the lives of Saul, David, Samuel, Elijah, Elisha, Isaiah, Jeremiah and Daniel, and the cities and towns where they lived and worked, were shown by pictures on the screen.

The moving picture drama, "Pin Hole Parish," secured by Rev. Snider for the Congregational Church, Morris, Ill., is a picture which has been made by church people and for church people. Dr. C. E. Bradt of Chicago is the author, and the actors are ministers and other church workers.

Stereopticon slides, "Lepers of the World," were shown at the Broad Street Presbyterian Church, Mobile, Ala.

The First Presbyterian Church, Flint, Mich., at the community night program showed the film "Kilauea," a remarkable re-creation of the famous volcano of Hawaii, showing the restless lakes of fire and its boiling mass of red-hot lava in full and natural colors.

"How Ability Increases the Worker's Wage and the Nation's Wealth" was the subject of the illustrated lecture at the Presbyterian Church, Tecumseh, Mich. Rev. W. R. Curtis delivered the lecture, which was illustrated by the stereopticon.

"The Future of South America," an address illustrated with richly colored pictures, was given in the Hemenway Methodist Church, Evanston, Ill., by President John E. Washburn of the American Institute, La Paz, Bolivia. President Washburn is a traveler and educator.

An illustrated lecture entitled "The Ministry of Healing" was given at Hammond Street Church, Bangor, Me. The work of the missionary physician in many lands was shown by lantern slides.

Motion pictures of the "Valley of Ten Thousand Smokes in Alaska," discovered and explored by Prof. R. F. Griggs, Ohio State University, were shown at the First Congregational Church, Columbus, Ohio.

"Develop America First" was the subject of an illustrated lecture delivered by Prof. F. H. Newell at the First Methodist Church in Urbana.

Some difficulty has been met with in securing proper films for church gatherings, and so the Interchurch World Movement, acting for the larger Protestant bodies of the country, has entered the producing field and will soon issue a series of missionary educational films. Some of them will be released through the churches and others distributed by the Educational Film Company under the title, "World Outlook on the Screen." Two expeditions have been arranged, one bound for North Africa and the Near East, and the other bound for India, Burmah, China and other points in the Far East.

The eighth annual Farmers' Week was held recently at the Ohio State University, Columbus, Ohio. An extensive program for housewives was arranged. Subjects of interest to every woman were discussed and instruction given in house decoration, dress and child welfare. The illustrated lectures were mostly given by the instructors in home economics of the university.

Good juvenile motion pictures will be provided for the children and young people of Quincy, Ill., every Saturday afternoon at the First Union Congregational Church, beginning as soon as a new equipment can be installed in the chapel of the church.

An important meeting of beekeepers was held recently in the Chamber of Commerce rooms in Logansport, Ind. Prof. E. G. Baldwin of Washington, D. C., gave one of his famous lectures, using lantern slides and charts. Prof. Baldwin is one of the eight men in the United States especially delegated to the work of instructing beekeepers.

MOTION PICTURES
FOR
SCHOOLS and CHURCHES

We provide you with the most practical and economical projector for your purposes. Ask about our Gradual Payment Plan. We do not sell you a machine and then forget you. We will see that it is always in good running order, as our complete service includes the furnishing of just the sort of films you want from our censored school and church film library of 1000 subjects.

Clip the Coupon NOW

Atlas Educational Film Co.

63 East Adams Street **Chicago, Illinois**

Clip this Coupon Today

Atlas Educational Film Co.
63 East Adams Street

We { have a / have no } projector

(Cross out one line)

Send information concerning

motion picture { projectors / films

(Address) _____

Slides

Questions on Lantern Slide Subjects will be answered by mail if stamped envelope is enclosed in addressing this department.

A certain woman in New York, deeply interested in visualization, whose opinion on such matters is not to be regarded lightly, recently made the statement to the writer that "illustrated lectures are not efficient—cannot be efficient" for the following reason:

The average human mind cannot control the powers of listening and looking at the same time. That is to say, that either the lecturer's words or the stereopticon's image must dominate the mind when the first is spoken and the second projected at the same time. The power of concentration, then, is invisible except in rare cases.

We can scarcely square this theory with the practice of lecturers during the past twenty-five years—since the stereopticon has given the teacher what has been regarded always as an important supplement—the picture.

"How, then," was asked, "would you utilize the lantern in connection with a lecture, if at all?"

"There are two at least," came the reply, "and I have tried both of them. One is to use a title slide as in moving pictures. What the lecturer would say, let the title slide say in crisp, meaningful captions. Give pause between scenes so that the mind can subordinate the text to the picture and the picture to the text. Do not leave this to the mental powers of the average listener. If you take the picture away, he must, in a measure, forget it for the moment and concentrate on the text. So it is with the picture once the text has been read on the screen.

"Another method is to stop talking when a view is presented. If this is not possible because of salient points, take off the image and talk; then throw it back again and stop talking and so on."

* * *

I wonder if there are many lecturers of experience who will agree with this woman. I doubt it. Pictures, after all, merely amplify and aid the lecture. Of themselves, they have little continuity or real meaning. It may be possible to show a series on Yellowstone Park and its natural beauties without a lot of talk about detail. But, is this so in chemistry or natural history? Much lies with the speaker and his ability to restrain himself at the right time. He must play upon the sensitiveness of his audience and so blend his discourse with the pictures on the screen that one will aid the other.

In China and other Oriental countries, where illiteracy is almost general, the public cannot read the titles even though they may be in the native language. So, the custom still prevails in moving picture shows to have an announcer who reads off the titles or devises his own to suit the action of the film play.

In certain juvenile productions shown before children too young to read and grasp the titles, readers are employed. These readers not only read the actual titles but go further and explain the action transpiring. This has been found successful.

* * *

One great power held by the picture on the illuminated screen, whether from stereopticon or film, is its power to induce concentration. If you pick up a newspaper you see only a fourth of its contents when reading it in normal fashion. If you sit in a moving picture show and remain awake, you will see nine-tenths of what is presented. It is more difficult, as a rule, to get 100 per cent concentration in speaking than it is in showing pictures from slides which do not move. Moving pictures induce greater degree of concentration because of action.

* * *

Advertising men, who do not make use of any medium to reach and influence the mind unless it is either of approved worth or shows great promise, are in no doubt as to the value of the slide lecture method of instruction. At a recent meeting of the Johns Hopkins University Advertising Club, at Homewood, near Baltimore, Md., Joseph Katz gave an illustrated lecture on "The Principles of Retail Advertising." Views were thrown on the screen showing the correct way and errors made in newspaper advertising and also of the improved style. He showed how cuts should be set to make the advertisements more attractive and to bring the best results.

* * *

Nor do business men neglect to take advantage of the slide lecture and when they use a medium one may be certain it is of value in the money sense as well as what we call the educational one. At the February meeting of the Engineers' Club, Springfield, Ill., Mr. Horrocks, of the educational department of the Goodyear Tire and Rubber Co., gave a lecture on "Rubber Production and Tire Manufacture," illustrated by lantern slides as well as films. The manufacturers find the illustrated lecture pays in many ways and are constantly employing it.

* * *

And how about this, from the churches? At a men's club meeting the rector, Rev. James G. Ward, gave a stereopticon lecture entitled "The Conquest of the Continent," illustrating how Christianity, as typified by the Episcopal church, had begun and spread throughout this country. The pictures were particularly good ones, and the subject was made very comprehensive, covering the period from the landing of Drake on the Pacific coast to the work of Bishop Rowe in Alaska. This lecture was repeated in the Guild hall on Sunday afternoon for the benefit of those who were unable to see it at the men's club meeting.

* * *

Different lecturers, different methods of getting their messages to the minds they want to reach. But the lecturers who base their talks upon the slide itself and stick closely to the subject illustrated, they are the ones who get the best results. The slide in the educational field is too well established and those who know its worth are too fond of it to agree with the lady who thinks that eye and ear can not be used successfully together in the way of illustrated lecture. The writer not long ago heard—and saw—an illustrated lecture on a country he had visited, but after the lecture was over he knew more about that country than he had ever imagined was there to learn. The slide has its place in the instructional and educational world that nothing else can fill and it is not only going to stay but grow in usefulness.

* * *

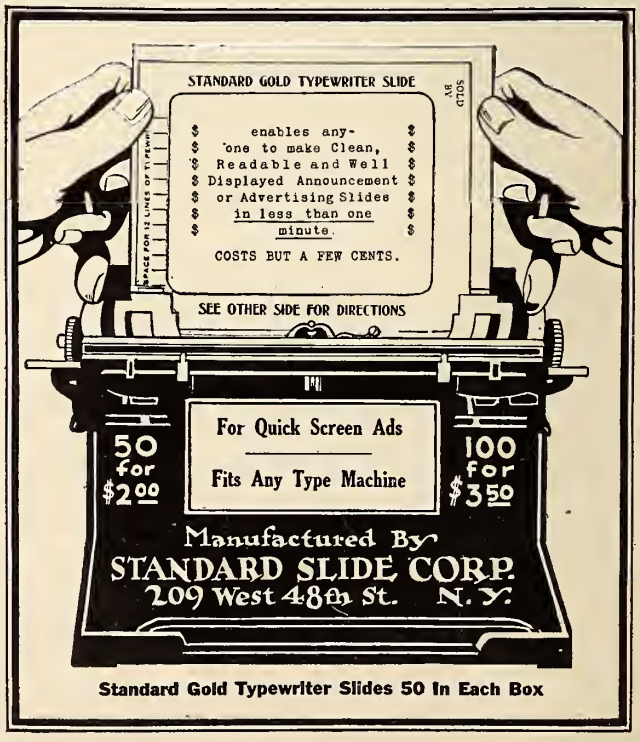
Slide advertising, we are told in a British Moving picture paper, is being widely used in England and to some extent in France. The slides are crude (except in Germany and France), the British slide makers being for the most part far behind those of the United States. The picture theater in England is still a remodeled grocery store; picture houses of magnitude are almost unknown. The "picture palace" is unknown. The pictures are inferior and the buying public do not attend movies as they do in the United States. The result has been that English advertisers have paid very little attention to screen publicity in the past.

In other words, the average British movie audience has not been considered worth reaching by means of the screen. Another reason is the weakness of the merchandise distributing system in vogue over there. In this country the advertiser sees to it that the goods he boosts on the picture screen are available right around the corner. In England this isn't always the case by any means. This probably has held up a natural development of screen advertising there.

If America really makes anything of her export business, there is every indication that lantern slides will help blaze the trail. There are many picture theaters in South America, for instance, and they are willing to exhibit ad slides both in Spanish and in English. Many exporters are taking advantage of this situation. As a rule special slides are made for export trade and are designed to conform to the buying psychology of the Latin countries.

JOHN S. BIRD.

The Department of Education, New York, N. Y., presented the first of its series of motion picture programs to supplement textbook teaching in the Capitol Theater, where the school children viewed a film entitled "Careless America," warning children of the dangers of automobile accidents and showing how to avoid them.


STANDARD GOLD TYPEWRITER SLIDE
enables any-one to make Clean, Readable and Well Displayed Announcement or Advertising Slides in less than one minute.
COSTS BUT A FEW CENTS.
SEE OTHER SIDE FOR DIRECTIONS
For Quick Screen Ads
Fits Any Type Machine
50 for $2.00
100 for $3.50
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A Scenario Writer Speaks of Work With the Educational Moving Picture

By Jonas Howard

Mrs. Marguerite Gove, whose ideas and scenarios have helped to maintain the high quality and human interest of the Goldwyn-Bray Pictograph, the "Magazine on the Screen," as head of the scenario department, sees big things ahead in the way of text-book films for use in schools of the United States. Mrs. Gove has had a varied line of experience in editorial work before taking up the subject of educational moving pictures.

Mrs. Gove was born in Virginia; was a dramatic critic and magazine writer, 1897-1911; assistant publicity director with Woman Suffrage Association, Washington, D. C., 1911-1913; publicity chairman, Equal Suffrage Association, State of Massachusetts and City of Boston, from 1913 to 1915; editorial staff Bray Pictograph, 1915-1919; head of scenario department, Goldwyn-Bray Pictograph, 1919.

"It is my opinion," said Mrs. Gove in a recent interview, "that educators all over the world have realized, for a long time, the immense importance and value of the moving picture for schoolroom and lecture hall, but have been unable to obtain properly produced and edited material for systematic teaching. There are many so-called educational pictures already on the market, to be sure, but these are haphazard productions meant for the mixed theater audience instead of the special, selected audience gathered together for the sole purpose of learning. Here in the Bray studios we have given much time and study to the proper presentation of real text-book films, and very soon we shall be able to supply pictures of a very high order.

"We have in our library now, for example, a series on elementary physiology which I think is the most valuable series for teaching that I have ever seen. One of these shows in motion-technical-drawings, the mechanism of the ear, in operation; the mechanism of the eye, in motion; the circulatory system, with marvelously interesting pictures of the heart; the bony structure of the body; the interplay of muscles in motion, and others of a like character. At present we are finishing another series of "educationals" which adult students, as well as children, will love. These pictures, taken with the aid of flashlight and microscope, show how snow crystals, dew, hoarfrost are formed, and what special parts they perform in Nature's great task of irrigating the earth.

"My enthusiasm for the motion picture as an educator rises in part from my own observation of three important facts: first, that the vast majority of people remember the things that they see far better than the things they hear; second, that objects shown on a schoolroom screen may be greatly magnified so that they can be seen equally well by all the students in a room at once; and third, that places, peoples, customs of the far-away corner of the earth can be brought into vision for the teaching of any one of numberless important lessons. We have even made a picture showing a trip to the moon, with the most amazing telescopic photographs of actual lunar landscapes. We no longer look to the vague future, you see, for the actual utilization of the screen in the classroom. Practical work in the production of text-book films is now under way, and the best brains of the land are eager to help us with suggestions, supervision and criticism."

What Some Leading Educators Think

(*Continued from page 22*)

text-books."—R. F. Egner, in Charge, Motion Picture Distribution, Department of Interior, Bureau of Education, Washington, D. C.

"I believe that motion pictures are a highly efficient method of instruction in history, geography, biology, physics, chemistry and perhaps other subjects. I think the idea of picture 'texts' is perhaps the best yet suggested, but to be most widely useful a film text should not follow one text-book so closely that it could not be used successfully in conjunction with other text-books. Educators will accept instructional motion pictures readily if the expense is not prohibitive."—H. C. Philippi, Dept. of Physical Sciences, Washington State Normal School, Bellingham, Washington.

"We are ready to welcome films in the classroom provided difficulty of showing them is eliminated and the expense is not great, and that the subject matter is of real educational value. I believe that when we have such films there will be no difficulty in finding a market for them in the schools."—W. C. Allee, Lake Forest College, Dept. of Biology, Lake Forest, Illinois.

"We are giving special attention here at the University to motion pictures in education. One of my assistants, as well as myself, has been working for some time on the problem of adapting motion pictures to the requirements of the school room. We have also been working on the value of motion pictures in disseminating knowledge regarding child training, and I have prepared a dozen scenarios on this subject which are being reproduced by a motion picture company. The University of Wisconsin has been giving a great deal of attention to the subject of motion pictures for educational purposes."—M. V. O'Shea, Prof. of Education, University of Wisconsin, Madison.

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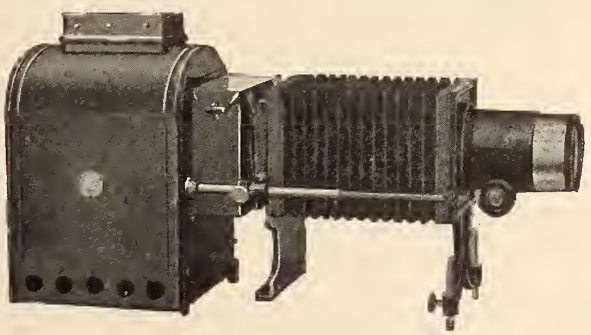

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Travel, Literary, Industrial, Topical and Comedy

Films for the Family Group

(Received and listed by the National Motion Picture League of New York)

The following list of endorsed pictures is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs, and theater managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.)

FAMILY FILMS

(Recommended for Young People and Adults)

A Regular Girl. Reels, 5; exchange, Selznick. Remarks: Elsie Janis. Cut sub-title, "Too darned soft."

Red Hot Dollars. Reels, 5; producer, Thos. H. Ince; exchange, Paramount. Remarks: Charles Ray. In part 3, cut title containing the word "damned."

The Willow Tree. Reels, 5; exchange, Metro. Remarks: Viola Dana.

A Sure Cure. Reels, 2; exchange, Goldwyn. Remarks: Bill Parsons Comedy. In part 2, cut scene of stepping on man's head and close-up of man who is seasick.

Double Speed. Reels, 5; exchange, Paramount. Remarks: Wallace Reid.

Pegeen. Reels, 5; exchange, Vitagraph. Remarks: Bessie Love. In part 3, cut hanging scene. In part 5, cut all shooting scenes.

Romeo's Dad. Reels, 2; producer, Stage Women's War Relief; exchange, Universal. Remarks: Thomas Wise, Gail Kane.

Two Dollars, Please. Reels, 2; exchange, Goldwyn. Remarks: Capitol Comedy.

JUVENILE FILMS

(Recommended for Children Under 12 Years of Age. Program No. 4. Selected by the National Kindergarten Association.)

The Prince and the Pauper. Reels, 5; exchange, Famous Players-Lasky Corp. Non-Theatrical Dept. Remarks: In reel 1, cut sticking out of leg and subtitle containing "bully of Offal Court;" cut all scenes of father's cruelty to boy preceding subtitle, "Go and get pence," etc. In reel 2, cut scenes of hitting priest over head and following scenes of dead priest; cut sub-titles, "before the dogs of the law got me," etc., and "though mad," etc., and scenes immediately preceding and following this title. Cut entire third and fourth reel.

Animal Pets. Reel, 1; exchange, Educational Film Corp. of America. Remarks: Regimental mascots, bunnies, monkeys, etc.

(Program No. 5. Selected by the National Kindergarten Association.)

The Little Princess. Reels, 5; exchange, Famous Players-Lasky Corp. Non-Theatrical Dept. Remarks: Mary Pickford. In part 1, cut drinking of toast. In part 2, cut sub-title "touched a crumb," etc. In part 3, eliminate entire story of Ali Baba and the Forty Thieves; cut close-up of matron of school. In part 4, cut sub-title, "Dear God," etc., and shorten scene of grief; cut throwing of doll and close-up of matron's face; cut sub-title, "My daddy is dead," etc., and "terrible days," etc. In part 5, cut hitting child on head with knuckles of matron; cut scene of child eating at Christmas tree.

Jungle Vaudeville. Reel, 1; producer, Ditmars; exchange, Educational Film Corp. of America. Remarks: Toads, spider, chameleon, beetle, flying leaps by the lemurs, monkey, African gerboas, the star armadillo, diving frogs, the common fly as a juggler, Japanese whirling mice, grinning salamander, turtles and toads.

(Program No. 6. Selected by the National Kindergarten Association.)

The Golden Eaglet. Reels, 2; exchange, Girl Scouts. Remarks: Cut first part of reel 2 to showing of certificate of Golden Eaglet.

The Three Bears. Reel, 1; exchange, Beseler.

Hagenback's Animals. Reel, 1; exchange, Beseler.

Goldenlock and the Three Bears. Reel, 1; exchange, Educational Film Corp. of America. Remarks: Motoy.

Kittens. Reel, 1; exchange, Beseler. Remarks: A study of kittens.

NON-THEATRICAL FILMS

(Available for Use in Churches, Schools and Other Non-Theatrical Institutions)

At First Sight. Reels, 5; exchange, Famous Players-Lasky Corp. Remarks: Mae Murray.

The Little Soldier Girl. Reels, 5; exchange, Famous Players-Lasky Corp. Remarks: A Boy Scout story, featuring Anne Pennington.

In Old Kentucky. Reel, 1; exchange, Beseler. Remarks: Story of the Civil War, featuring Mary Pickford, Owen Moore and Henry Walthall.

David Harum. Reels, 5; exchange, Famous Players-Lasky Corp. Remarks: Wm. H. Crane.

May Blossom. Reels, 4; exchange, Famous Players-Lasky Corp. Remarks: Getrude Robinson, Marshal Nealan.

The Sunset Day. Reel, 1; exchange, Beseler. Remarks: Mark McDermott. A story about an old veteran who was unable to attend the Decoration Day parade.

INSTRUCTIONAL FILMS

International News No. 51. Reel, 1; exchange, Universal. Remarks: Winter time brings sports, skating, racing on sleds, skiing; Bakersfield, Cal., examples of careless auto driving and results; famous chimes of Campanile at University of California; Hoboken, N. J., clubhouse of K. C. burns down; Bakersfield, Cal., oil tank struck by lightning.

Kinogram News. Reel, 1; exchange, World. Remarks: New York, planting and unplanting trees with dynamite; Albany, N. Y., sinking a gas main under the Hudson River; Washington, D. C., rushing stamps for U. S. postal service; Hayward, Cal., training carrier pigeon, some veterans of Argonne; Parks Field, London, horse show; the strike is off, working coal mines in Danville, Ill., and Petersburg, Kan.; Harvard adventurers sail for South Seas; Cairo, Ga., harvesting sugar cane; New York, Imperator sails, some of the notable passengers.

Pathé News No. 101. Reel, 1; exchange, Pathé. Remarks: Manistique, Mich., cutting and loading Christmas trees; Boston, barbers' contest; Charleston, S. C., Gen. Pershing visits military academy; New York, Imperator sails for England; Onset, Mass., scallop beds found in Onset Bay; coal strike ends on President Wilson's terms, Garfield resigned, Attorney General Palmer; Capt. Ross Smith, who made aviation trip from England to Australia.

Hearst News No. 51. Reel, 1; producer, International; exchange, Universal. Remarks: London, scenes in London during great railway strike, Waterloo station, Hyde Park food distributing station; New York, pantaloon skirt on Fifth avenue; Berlin, Germany, a skate on skiis, Alpine Club, ascending hill on skiis; New York, weather man atop Manhattan sky-scraper, hoisting storm signal flags; Christmas eve somewhere in U. S., a dream come true; Montivideo, Uruguay, a private zoo; Los Angeles, Cal., motorcycle thrills.

Archangel, the City of Snow. Reel, 1; exchange, Ed. Film Corp. of America. Remarks: Pushing through the White Sea to Archangel, divers go down at 20 degrees below zero to locate sunken coal barge, procession of sacred ikoons, allied guardians at work in the country village churches, fishermen building ships, reindeer of far north work with Red Cross, Shackleton's dogs from Canada, dog sleds, fire company at work, call to arms for Bolsheviki, pitching camp on snow.

Trained Elephants and Carl Hagenbeck's Animal Park. Reel, 1; exchange, Beseler.

Bubbles. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: How soap is made, boiling the oils, drying, perfuming, pressing under 4-ton weight, cutting, wrapping, filling jars with cream and boxes with powder, cutting laundry soap.

Eventide. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: Views of river and clouds, moonlight, sunset, lighthouse, moonlight on waves. The beaver, the beaver's home and how it is built, swimming, felling trees, tree gnawed into sections, the beaver dam, may be centuries old, beaver skins. Canadian porcupine, can strip trees of leaves, weight 15 to 20 pounds.

The Orange. Reel, 1; producer, Prizma; exchange, World. Remarks: The usual orange crop in U. S. about twenty million dollars, seedlings grown in nurseries, 2 years' cultivation, then transplanted, frequently irrigated, but cut from trees of known pedigree, after 2 years all ready to be planted, 125 to 150 to the acre, after 4 years begin to bear fruit, system of ditches, etc., for irrigation, smudging, fruit and blossom are found on tree at same time, picking season December to June, specially designed clippers, at packing house, washed, sorted, wrapped and packed.

Marie, Queen of Rumania. Reel, 1; exchange, Edison Film Corp. of America. Remarks: Queen Marie and King Ferdinand visit their new Transylvania provinces, trumpets herald their approach, cattle decorated for a holiday, native dances, visit to grave of Michael the Brave who united the provinces 400 years ago, Queen Marie helps in Red Cross work, clothing for children, little Princess Liana gives food to poor, the Queen with her dogs in the garden, her adopted orphans.

New Screen Magazine. Reel, 1; exchange, Universal. Remarks: Art, science, humor and health; the shrimp industry in Louisiana, fishing for shrimps, separated from shell, boiled after dead; Main street, Louisiana, a Philipino town; choose your future husband by his handwriting, by Signor Falconi; Capt. Dalton, 77 years old, Civil War veteran, last of the Jesse James brothers; the right kind of games for children to play, by A. G. Angell, futurist movies. Cut "Letter Laughs."

Hearst News. Reel, 1; producer, International; exchange, Universal. Remarks: Hoboken, N. J., agitators deported to Russia; Washington, D. C., society debutantes in a pageant depicting the history of fashion in America; San Francisco, Calif., arrival of Japanese training ship Yakuma; New York, N. Y., Frank L. Polk of the State Department and General Bliss, members of the Peace Commission, arrive home; Selma, Ala., the countryside inundated and railroads wrecked when river overflows from heavy rain; Philadelphia, Pa., girl of the Bryn Mawr Open Air School in a welcome to "Old Jack Frost;" Fort Lee, N. J., a movie fire, the burning of the Solax Film Laboratory; San Francisco, Calif., defending our cost from imaginary foes; Boston, Mass., ice-coated boats of fishing fleet.

Guatemala. Reel, 1; producer, Prizma; exchange, World. Remarks: Modern land of ancient people, city fed by descendants of Aztec, Toltees and Maya Indians, wayside fountains, headdress of the native Indian woman, Indian pottery, matting made of native grass, market place, ancient Cathedral partly destroyed by earthquakes; Tortuga, a monument to ancient Indian gods; old gate on road to Antizua, former capital of Guatemala; Old Antizua destroyed by volcano, Agua, a restored cathedral, Mercedes.

Memory Lane. Reel, 1; exchange, Paramount. Remarks: A post nature scenic.

New Screen Magazine No. 46. Reel, 1; exchange, Universal. Remarks: Canoeing with a strange propellor power, inventor Charles E. Clark of New York; the adventures of Cinema Luke; an afternoon with Hudson Maxim; Letter Laughs; Futurist Movies.

Pathé Review No. 32. Reel, 1; exchange, Pathé. Remarks: Pathé color views from the Dream Lake of Switzerland; Thun; scenes of lighthouses, Sandy Hook lighthouse, built 1764; Novagraph Film, the simple art of winning; slow motion photography; the steel industry; Ditmar film, catching a live alligator, transporting, arrival at zoo.

A Reformed Saloon. Reel, 1; producer, Bray; exchange, Goldwyn. Remarks: Yesterday and today, formerly homewreckers' club, now Woman's Non-Partisan Club; Mrs. Whitman, Mrs. LaGuardia, literature instead of drinks, Hotel Argonne, Salvation Army Headquarters, Cartoon.

"Meat" Again. Reel, 1; poducer, Ford; exchange, Goldwyn. Remarks: Packing tongue, potting meat, putting on lids, inspecting and placing solder, removing air and wrapping, chopping meat for sausage, smoking; hogs' hair woven into rope, carding for auto cushions; manufacture of butterine, oleo, pasteurizing, mixing oil and milk, after churning the flakes are washed and pressed in cheesecloth, etc.

Hearst News No. 53. Reel, 1; producer, International; exchange, Universal. Remarks: San Francisco, Calif., last of draft men return from Siberia, Russian war brides; New York, striking scenes from the great religious spectacle, the Wayfarer, staged at the Madison Square Garden; Laclede, Mo., General Pershing in the little village of his boyhood, visiting his sister, Mrs. D. N. Butler in Lincoln, Neb.; Benton Harbor, Mich., members of the House of David playing baseball; San Francisco, Calif., above the Golden Gate in a swift aeroplane; Venice, Calif.; Santa Claus in beach attire; El Paso, Tex., artillery and tanks arriving to reinforce the Mexican border guards.

Gators. Reel, 1; producer, Prizma; exchange, World. Remarks: Alligator farm in Florida, eggs laid in nest of leaves and sticks, sun hatches them out, fighting for food, 5 months old, full grown, putting alligator to sleep, fly catching, difference between alligator and crocodile; "Sultan," 275 years old; catching an alligator alive.

New Screen Magazine No. 47. Reel, 1; exchange, Universal. Remarks: Art, science, humor, health; Artists' Colony near Oregon, Ill., Black Hawk trail, Rock River scenery, Black Hawk statue on Eagle Nest Bluff; Lorado Taft, sculptor; Ralph Clarkson, portrait painter; every tree a wireless station, Florasphone carried in automobile, message transmitted 25 miles, recorded several hundred, transmitter used on N-C 4; Letter Laughs; Futurist movies; cut scenes of Cinema Luke.

(Continued on page 41)

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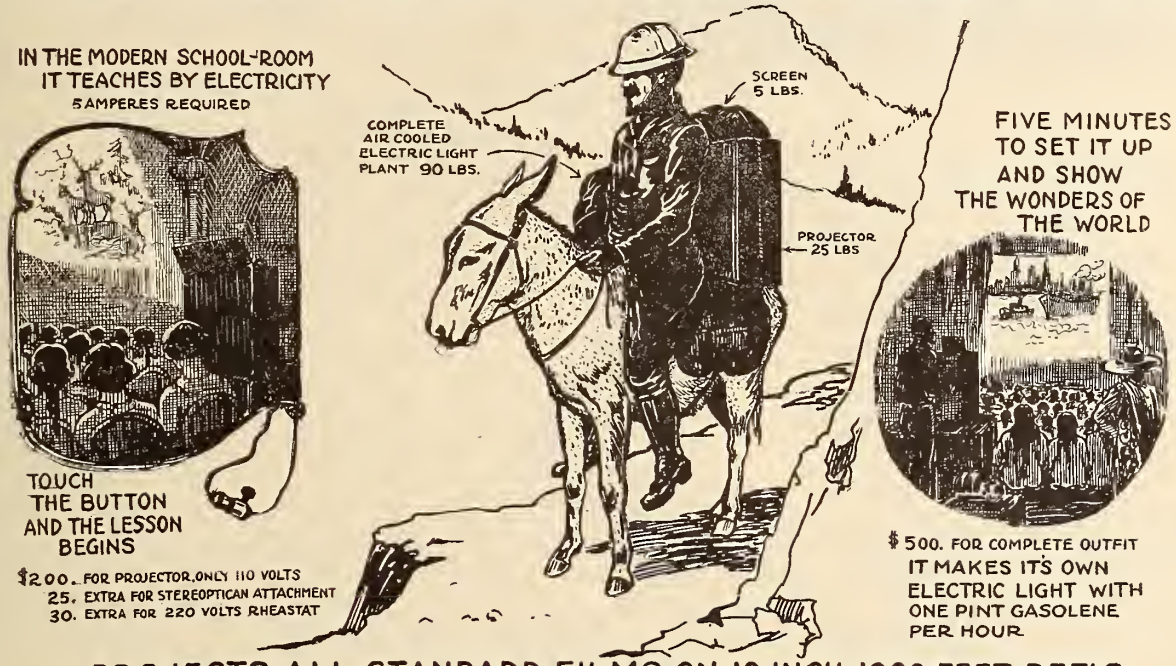

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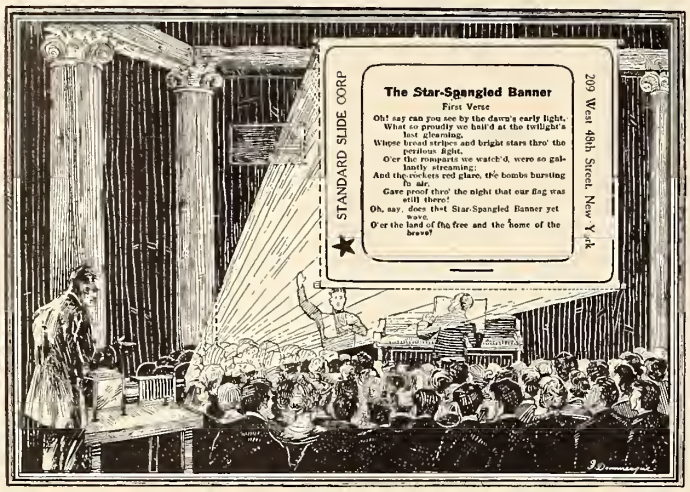
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What so proudly we hail'd at the twilight's
last gleaming,
Whose broad stripes and bright stars thro' the
perilous fight,
O'er the ramparts we watch'd, were so gal-
lantly streaming;
And the rockets red glare, the bombs bursting
in air,
Gave proof thro' the night that our flag was
still there!
Oh, say, does the Star-Spangled Banner yet
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National Retail Dry Goods Association Makes Their Industrial Films Available

Motion pictures for instructing salespersons in their work are now available for retailers. The Department of Research and Information of the National Retail Dry Goods Association, anticipating the interest of our members in the use of motion pictures for educational work, has been gathering together information relative to the work now being done and possibilities for the future.

Very often sales are lost because of the ignorance of the salesperson as well as that of the customers. It follows therefore that if the sales force could see the story of their wares they would be able more intelligently to guide the choice of their patrons and by stressing valuable points could almost invariably sway the undecided buyer. If on the other hand the public knew more about the character of goods they were purchasing, they would make fewer unwise selections and many returns would be eliminated.

Because of the fact that the expense of production is so great, few retailers have been able to employ this valuable method of instruction. However, two or three of the very large concerns have made a good beginning. These productions were along the lines of delivery and window decoration and a community film to attract rural trades.

The delivery film was produced by the Community Motion Picture Company, showing the service of Lord & Taylor and McCreery, conducted by the Eleto Company of New York. This was done in great detail, tracing the merchandise through the various operations of packing, sorting, authorizing, routing, sheeting and delivering, until it reaches the consumer. The educational worth is obvious and at the same time the photography, especially of the inside delivery, was of a standard approaching that of dramatic productions.

The window display picture was also taken for Lord & Taylor, depicting the mechanical workings and dressing of the windows. Mr. Wiesgerber, the display manager and his assistants were shown arranging a display on the platforms which are the movable floors of the windows in the basement under the street. The platforms are then pictured as they are moved on a rolling truck on tracks to the elevators which are directly underneath the windows and raised to the street level. Crowds looking through the windows are also shown unaware that their picture was being taken. This was produced by the Lasky Corporation.

The Community film produced by the Newburgh Chamber of Commerce, at the cost of $1,000, is one of an entirely different nature. Local talent was induced to take part in a story of a girl and her fiance who visit various shops buying their wearing apparel and later, after the ceremony, their house furnishings. This film was to be shown in the surrounding towns and no doubt the Newburgh merchants have already felt the results of this unique scheme.

The manufacturers, on the other hand, have had a greater amount of capital at their disposal and have had the foresight to realize the educational as well as publicity value of detailed pictures of processes. One of the large rubber companies produced a photoplay showing the relation of the management and the employee and at considerable expense have exhibited this film without any specific mention of their name throughout the showing.

As a result of this enthusiasm on the part of the manufacturers there is a long list of films which are of value to both sellers and users of the commodities. A suggestive list of these is the following: Making of veiling, making of dyes, making of watches, use of cash registers, carpet industry, glove industry, furs, wool industry lace industry, cotton industry, manufacture of silks and satins, manufacture of pianos, manufacture of hosiery, manufacture of paper, manufacture of shoes, manufacture of cloth, manufacture of corsets, manufacture of buttons, etc.

The films have been produced by the largest motion picture companies, and through these companies, the Universal among others, we will be able to make negotiations to have these pictures sent on a circuit for production by our members if at least a hundred are interested. The only expense entailed will be the local ones of securing the apparatus, an operator, and an auditorium, if such are not already at your command. Where the stores are cooperating with the local educational institutions or where there is a retail trade board these details could be very easily adjusted.

We have seen several of the films and while they are mostly in narrative form, yet the detail of manufacture is very effectively portrayed, so that entertainment and education are very happily combined. The department is prepared to furnish further details to anyone interested in the proposition, and will answer communications addressed to the Bureau of Research and Information, National Retail Dry Goods Association, 200 Fifth avenue, New York City.

Mr. Thomas W. Churchill, former President of the Board of Education of New York City, who has for some time been giving much of his time and energy to the study of Motion Picture conditions, conducted a Forum on this subject recently at the Broadway Tabernacle Church. This Forum was the first of a series of such meetings which the National Motion Picture League will promote in its campaign for pictures that are worth while.

Films and Where to Get Them

(*Continued from page* 38)

Tides and the Moon. Reel, 1; producer, Bray Studios; exchange, Goldwyn. Remarks: Cartoon showing how the moon affects the tides; hunting wild ducks, building nests, ducks two days old able to feed themselves, hunting wild ducks.

International News, No. 54. Reel, 1; producer, International; exchange, Universal. Remarks: Glasgow University honors President of France; Boston, baseball player Ruth; New York, Battleship New Mexico off for southern waters; El Paso, Tex., moving field hospital with tanks; Fiume, Dalmatia, where D'Annunzio rules, seen from an aeroplane, volunteers drilling on deck of the "Dante;" Washington, D. C., two naval chiefs, Admiral Jellicoe and Secretary Daniels; Boston, rounding up anarchists; San Francisco, shipping wine to China; Gustria, Germany, fortress destroyed by order of Allies; Los Angeles, Calif., champions of the air and of the ring meet, Locklear and Dempsey.

Hearst News, No. 54. Reel, 1; producer, International; exchange, Universal. Remarks: Red Bank, N. J., ice boats going 80 miles an hour; New York, N. Y., rounding up of radicals, moved from police headquarters to Ellis Island, awaiting deportation; Berlin, Germany, former Field Marshal Von Hindenburg as a witness before the War Probe Committee; Omaha, balloon school in a "Fight to Death," using snow as ammunition; New York, Sir John Jellicoe, England's Jutland hero, on visit to Charles M. Schwab; Lord Grey, British Ambassador to the United States, sails on the Adriatic; Uncle Sam's big job of counting noses, Samuel L. Rogers, director of census; Porpoise, Me., high wind drives two fishing boats ashore off the Goat Island Light within an hour of each other; Fiume, Dalmatia, Gabriel D'Annunzio, poet, author and soldier, attempts to uphold his idea of Italy's sovereignty, addressing his troops. Cut cartoon.

China and the Chinese, No. 1. Reel, 1; exchange, Educational Film Corp. of America. Remarks: Farming, fishing, irrigation of rice fields, sowing, threshing, sifting and grinding the rice, transporting to market, use of straw, moving restaurant, fish and fowl sold alive.

School Days. Reel, 1; producer, Ford Educational Corp.; exchange, Goldwyn. Remarks: The little red school house gives place to the modern school where nearly everything is taught. A modern school library, the tank supersedes the "swimming hole," classes in music, printing, presses, setting type, boys drilling, classes in architecture, wood carving, school orchestra, how Cæsar built bridges, telegraphy, the dinner hour, art and designing, dressmaking, millinery, cartoon drawing, "common clay" and modeling, suds and the girl, laundry work, cooking for boys as well as girls.

The Cost of Carelessness. Reel, 1; producer, Prizma; exchange, Republic. Remarks: A forest fire in one of our national forests, various stages in making a Siwash camp, lesson in the care that must be taken by campers to prevent devastating forest fires.

Fathé Review No. 33. Reel, 1; exchange, Pathé. Remarks: View from Pau, the mountain mecca of France, the chateau of Henry IV of France, modern funicular, views of castle; a lighthouse repair shop, fixing bellbuoys and tappers; Ditmar's film, the Wall street of Antville, the ant lion, his victims, rolls himself up in cocoon; finding out the ways of hurricanes, the manometer registers 180 miles an hour, testing the head resistance of a shell; Novagraph film, how the champions do it, marathon race, Fred Kelly, N. Y. A. C., hurdler, Ralph Runyon, N. Y. A. C., high jumper.

Hearst News, Vol. 2, *No.* 2. Reel, 1; producer, International; exchange, Universal. Remarks: Boston, Mass., Galvin Coolidge inaugurated as the Bay state governor for the second time, the governor and his family; Pensacola, Fla., an engineering marvel, section of a monster floating dry dock launched; Washington, D. C., leading Democrats in national powwow, Former Speaker Champ Clark, Senator Oscar W. Underwood of Alabama, Mrs. Peter Oleson of Cloquette, Minn., William Jennings Bryan; Berlin, Germans protesting against food regulations; Boca, Calif., cutting ice on the mountain lakes in sunny California; Dublin, British troops on guard in Irish capital; Sapulpa, Okla., gas tank cars ablaze; Washington, D. C., Soviet Ambassador Ludwig C. A. K. Martens called to the capital to testify, his secretary, Fanteri Nuovteva; near El Paso, Tex., Yankee gunners training in the Mexican border hills. Cut cartoon.

International News, Vol. 2, *No.* 2. Reel, 1; exchange, Universal. Remarks: U. S. troops recalled from Siberia, doughboys parade through Vladivostok and debark; Chicago, Mrs. Lucy Page, anti-tobacco presidential candidate; Pensacola, Calif., training Uncle Sam's new eagles of the sea, testing seaplane; in the public eye, Madrid, King Alfonso; Homer Cummings, Hiram Johnson, Gov. Edwards of New Jersey, R. C. Leffingwell, Sec. Baker and chiefs of U. S. army; Berlin, re-making war cripples; with the fleet in southern waters, sailors exercising, U. S. S. Utah.

Fox News No. 29. Reel, 1; exchange, Fox. Remarks: Washington, D. C., legislature ousts socialist assemblymen; New York, last draft men here from France; Washington, D. C., suffragettes fight fire; Boston, Mass., Governor Coolidge inaugurated; Washington, D. C., Soviet Ambassador to U. S. Ludwig C. A. K. Martens, William Jennings Bryan; Berlin, how Germany looks today, President Ebert and his cabinet, American soldiers in Berlin.

America's Oldest Inhabitants. Reel, 1; producer, Bray Studios; exchange, Goldwyn. Remarks: Taos, a town in northern Mexico, Taos Indians, the Dance of Triumph, threshing wheat by horse power, bread making, Indian races, etc. Cut cartoon.

New Screen Magazine No. 48. Reel, 1; exchange, Universal. Remarks: Art, science, humor, health. What to do with a capsized canoe, Chas. H. Clark, inventor; salvaging the down and out, John McIntry, once a hobo, spending his life in uplifting his fellow man, Who-So-Ever Gospel Mission and Rescue Home, Germantown; watch your step at a dance; a turn table apartment by P. A. Cinini, architect of Buffalo; Letter Laughs, futurist movies.

The Chilkat Cubs. Reel, 1; exchange, Ed. Film Corp. of America. Remarks: A Robert Bruce scenic, showing the Chilkat Pass and Chilkat River in Alaska, also a little story about two bear cubs. A moonlight vista.

Men Of Force And Character Can Cash In On unique opportunity. Experience in selling syndicated ad-service—newspaper, direct-by-mail, billboard, streetcar—essential. Largest manufacturer offers exclusive territory to those who qualify. Our distributors make five to fifteen thousand per year. Address Merchants Service Dept., 1349½ Diversey Pkwy., Chicago.

You Can Use a—

PROJECT-A-LITE

Mazda Projection Easily Adapted to Your Movie Machine

We have had many years of experience in the electrical field and in presenting the PROJECT-A-LITE to the Motion Picture Industry, are able to put the result of that experience into the product. Our alternating current regulating transformer reduces line current to 30 volts and regulates it at 30 amperes, to suit the capacity of the Mazda Motion Picture Lamp.

The Reflector, properly placed behind the lamp, insures a clear bright field on the screen, with a maximum of light. It can be adjusted to any position necessary to give positive and accurate reflection; all adjustments are easily made, at any time necessary.

The entire operation of connecting or disconnecting the Project-A-Lite need not consume over two minutes' time and any operator can install it. This regulating transformer is built standard for 60 cycles A. C. with ranges of voltage from 105 to 130 volts, to suit local operating conditions.

A few of the many advantages of using the incandescent lamp for Motion Picture Projection:

No intense heat; no current wasted in resistance; no current used in converters or rectifiers; no condenser breakage; no flicker on the screen; no fumes; no smoke; no dust, and you get uniform illumination on the screen, together with a saving of from 60% to 75% in the amount of current consumed.

We are sole manufacturers of the PROJECT-A-LITE.

Write us for the address of our nearest Dealer or Jobber. Address,

RUTLEDGE & CO.

35 So. Dearborn St., CHICAGO, ILL.

Fill In and Give This to Your Nearest Theater Owner

Proprietor.....Theater, City.

I am anxious to have my young people see, and myself should like to witness, an exhibition of the following moving picture feature:

Name of picture.....

Producer.....Exchange.....

If your theater is willing to regularly exhibit films of this class and type, you may count on the regular attendance of members of our institution and their friends.

Signed.....

Date..... Address.....

BASS BARGAINS

in Motion Picture taking and projecting apparatus are super values. Below are listed a few of them.

200 ft. capacity Ernemann M. P. Camera, regular and trick crank, direct finder through camera, equipped with 2" Ernon F: 3.2 lens in focusing mount, in absolutely perfect condition, guaranteed. Price **$225.00.**

200 ft. capacity Universal M. P. Camera, regular and trick crank, equipped with 2" Tessar F:3.5 lens in focusing mount, slightly used. **$325.00.**

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1000 ft. capacity, De Vry Portable Projector Model C-2, slightly used, guaranteed. **$115.00.**

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No. 11 Acme, the latest and most complete portable Projector now on the market, has latest enclosed film reel device. New. **$200.00.**

200 ft. capacity U. S. Compact, equipped with 50 M. M. B. & L. Tessar F:3.5 in. focusing mount, fitted with screw top, aluminum magazines, perfect mechanical condition. Guaranteed. **$92.50.**

Rigid tilt and pan tripod for U. S. Compact Camera $50.00.

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Dept. G, 109 N. Dearborn St.,
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—the Newest Stereopticon

"The National"

—Indestructible, compact and neat, weighing only 9¼ pounds—using the standard size slide—with a throw of 10 to 100 feet—operating from an electric light socket or automobile storage battery with a 14 volt lamp. A child can operate this machine.

For Detailed Information Address

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AN opportunity for live dealers to handle this stereopticon.

Instruction and Entertainment in Johnson's South Sea Screen Series

Robertson-Cole issued recently a twenty-four page campaign book on Martin Johnson's new South Seas series, "On the Borderland of Civilization." These short subjects which are shown in the leading motion picture houses in the country are said to be the best advertised in the history of motion pictures. Besides the campaign book, leading newspapers in the United States have been telling the story of Johnson's great adventure into the "unknown" which has resulted in this series.

The cover of the campaign book is done in four colors. It shows one of the natives of the great South Sea Islands watching

The moving picture camera among the Solomon Island natives. They seem to be on quite good terms with the "wonder box."

from shore and prepared to halt the invasion of the newcomer. On the back cover of the campaign book is a scene in the unknown and a strong argument for the showing of these features. "Footage Does Not Make a Feature" is the caption of the selling argument. Backing the cover is a plain talk telling him of the worth of the Martin Johnson series. On this page are stories and a reproduction of a poster on the first of the series "Tulagi—A White Spot in a Black Land." Page three is taken up with a discussion on the educational and moral interest of the South Seas by the world famous explorer and photographer.

Natives inspecting the camera after it was unloaded from the boat and set up on the beach for action.

The first step made on the famous voyage is thoroughly explained on page four and the risk taken by twelve white men photographing among five hundred of the black natives. A reproduction of a one sheet and cuts, mats and advertising features also adorn page four. Musical settings which have a distinct feature in the run of these pictures are discussed for the exhibitor on page five.

The remaining pages are devoted in similar manner to the other nine features of Johnson's great art. Aside from the fact that the book tells of the punch of the series, it is interesting and educational, for it deals in newsy form both in words and pictures of the world which we know very little of. In arranging this book, Robertson-Cole evidently spared neither time nor expense. It is printed on heavy coated paper and is a real souvenir. The latest Martin Johnson features released by Robertson-Cole Distributing Corporation are divided into a series of ten short subjects: "Tulagi—A White Spot in a Black Land," "Through the Isles of the New Hebrides," "The Home of the Hula Hula," "Saving Savages in the South Seas," "Cruising in the Solomons,' "Domesticating Wild Men,' "Lonely South Pacific Missions," "The City of Broken Old Men," "Marooned in the South Seas," "Recruiting in the Solomons."

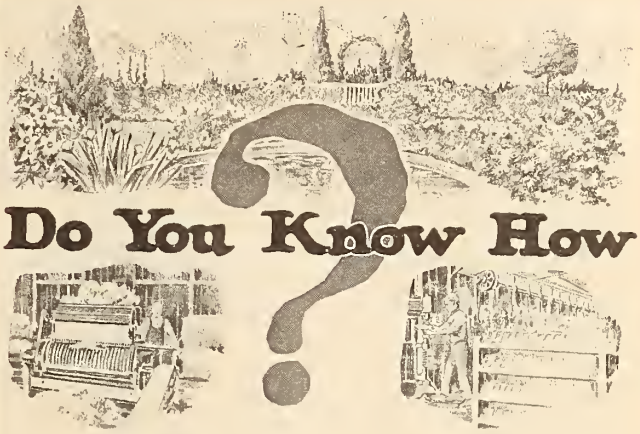
Newspaper Paragraphing on the Screen

The educational influence of newspaper editorials has been extended to the motion picture screen in "Topics of the Day," produced by Timely Films, Inc., and distributed by Pathé. The pithy paragraphs, both witty and timely, selected from the press of the world by The Literary Digest have been accorded a most welcome reception by American motion picture and vaudeville audiences. A recent release contains:

1. We cannot have a new world, and we will not have the old one painted red.—Albany Journal.
2. If they're all elected, we'll have as many Presidents as we had second lieutenants.—Houston Chronicle.
3. Just as we get John Barleycorn buried, along comes Sir Oliver Lodge to tell us there is life after death.—Philadelphia North American.
4. We remember when it was a disgrace to be drunk, but today, m'boy, it's an achievement.—Detroit Journal.
5. Will that Bridgeport man who found an O. K. infant in his changed grip please tell us what was in the grip he lost?—New York Telegram.
6. Teacher: "You've been a naughty boy. You must stay after school." "All right, Miss Jones, if you aren't afraid of the scandal I'm not!"—Jack Canuck.
7. For goodness sake, gentlemen, end the war and let us catch up with the rest of the world!—Grand Rapids Press.
8. Wife: I bought this silk to make a tie for you, dear. If there's anything left I can make a skirt for myself.—Boston Transcript.
9. It is time to board up the back of a woman's gown when it allows one to count down to the thirty-seventh vertebra.—Memphis Commercial-Appeal.
10. "Nice spaghetti, ain't it, ma?" "Well, mine's a bit stringy!" complained the elder lady. "Well!! Try it with your veil off, dearie."—Hartford Post.
11. A new one: Adv.: "Try our woolen underwear. It will tickle you to death."—Baltimore News.
12. Better pay for teachers. Our children must be educated. The teachers who give the best part of their lives must be satisfied. This is impossible when pay checks do not meet the cost of living.—Chicago Post.
13. A Kansas girl tells us she would rather wear a cow-bell than have a chaperon.—Flint Journal.
14. "You are charged with allowing your horse to stand for over an hour," said the judge. "Well, I am trying to teach the brute to sit down, but he won't learn.—Houston Post.
15. Query editor: I'm in love with a man and want to know if he loves me. Can you give me the name of a good fortune teller? Yes—try Dun or Bradstreet (Fade In). —Columbus, O., Citizen.
16. Policeman (to little boy whose mother is buying lard): "Where's your maw?" "She's inside gettin' fat."—Philadelphia Ledger.
17. Here's one seen down in Kentucky: "No Man's Land—Turkish Baths for Ladies."—Louisville Courier.
18. Query editor: "How can I make a dollar go as far today as before the war?" "Mail it!" (Fade in.)—Columbus, O., Citizen.
19. Movie sign: Don't get a divorce until you see my husband's other wife.—New York Evening Mail.

Industrial Film on "Carelessness"

"Carelessness," a two-reel film recently released by Famous Players-Lasky Corporation, shows in narrative form the avoidability of the largest percentage of all industrial accidents. Based on the supposition that accidents are, in the majority of cases, caused by sins of ommission rather than commision, the picture gives the many little precautions which can reduce accidents to a minimum. In vivid manner it emphasizes the responsibility of the individual for the safety of himself and his fellow workmen. "Carelessness" as a mythical figure is introduced into the picture, sponsoring the wild impulse to "take the chance" which opens the way to crippled bodies, ruined lives and wasted money in insurance payments. By contrast the picture offers remedies in simple rules to be observed, trifling in themselves, but potential in insuring the safety of employees at plants and manufacturing industries.



—the plantlet emerges from the seed? How it develops into a healthy plant, and how it comes to flower?

—How the shoes you wear were made? How the leather was tanned, and worked into fancy footwear?

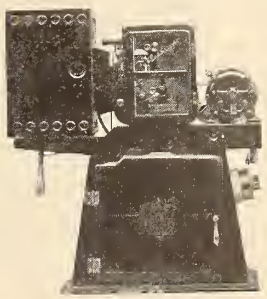
—How cotton is grown, and ginned, how it is graded and finally, how it is spun into countless articles of wear and use by marvelous, modern spinning machinery?

The Graphoscope Jr.

is a great, all-around instructor on these and many other subjects. The all-seeing eye of the camera brings its lessons to you in such a clear, easily understood fashion that the veil of mystery falls away.

While you are talking, thinking and using moving pictures, remember it is really the MACHINE that stands behind them and makes them a success.

THE GRAPHOSCOPE JUNIOR is a moving picture machine designed on scientific principles for use in churches and schools. It weighs only 100 lbs., is portable and can be set up and taken away in a few minutes. It uses standard film, is equipped with a powerful incandescent lamp, and projects pictures of unsurpassed steadiness and brilliancy. It is free from complicated parts, making it very easy to operate.



Write for Graphoscope Junior Catalogue "X" giving full details.

THE GRAPHOSCOPE COMPANY
50 East 42nd Street New York

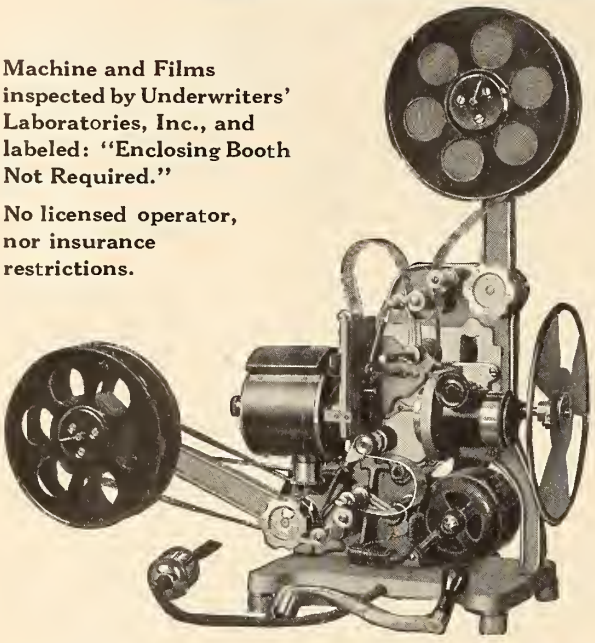
What the Plymouth Congregational Church

(*Rev. Newell Dwight Hillis*)

Thinks of the New Premier Pathescope Flickerless, "Safety Standard" Motion Picture Projector

Machine and Films inspected by Underwriters' Laboratories, Inc., and labeled: "Enclosing Booth Not Required."

No licensed operator, nor insurance restrictions.



Plymouth Bible School
ORANGE STREET

Brooklyn, N. Y., Sept 25"1919.

The Pathescope Co.,
Of America,Inc.
35 Weet 42" St.,Manhattan.

Gentlemen;
It ie now 3 months since we installed your Pathescope Moving Picture machine in our Sunday School and the resulte have been most gratifying.
We have been successful in keeping our School open all Summer with a good attendance and now in addition to our regular Sunday seseion we are ueing the machine to give a "Show" in the middle of the week,inviting the children of the Community to join us and teaching religion and patriotiem through the medium of the ear and eye.
These meetings are highly successful, thanke to your machine and we hope before long all the Sunday Schoole of the Country will have a Pathescope as part of their regular equipment.
We heartily recommend your machine to all intereeted in Educational and Religious work.
Plymouth Sunday School,
A. E. McMulkin Sup't.

THE NEW PREMIER PATHÉSCOPE
Greater illumination guaranteed than obtainable with any other Portable Projector and surpassed only by the arc.

THE PATHÉSCOPE CO. OF AMERICA, Inc.
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Agencies and Service Stations in Principal Cities.

Nicholas Power and Fox Film Companies Unite in Drive for Foreign Trade

The announcement that the Nicholas Power Company has given the Fox Film Corporation the agency for the sale of Power's Cameragraphs in France, Belgium and Switzerland, is one of the most interesting trade news items that the film industry has received in many years. Not only does this indicate that these two great organizations have consummated an important contract, but also that the Nicholas Power Company has completed its great chain of noted foreign representatives.

When Mr. Fox decided to enter the foreign field, one of the first matters considered was the adoption of a projector which would be well known to all foreign exhibitors, and as a result of his investigations, he sought the agency for the Cameragraph.

In a number of great international competitive tests Power's Cameragraph has received first honors, so that it is today universally recognized as a projector of the first class.

One of the most exacting and important international tests was made when the Power's projector won out against a great field of competitors at the time the King of Spain purchased the American Power's Cameragraph for the use of the royal family.

The details of the contract were arranged by J. Leo, vice-president of the Fox Film Corporation, and W. C. Smith, general manager of the Nicholas Power Company, and they have made working arrangements which are already showing important practical results.

The pioneer period of introducing American motion picture machines in foreign fields was almost exclusively the work of the makers of the Cameragraph, and the fact that today American motion picture machines dominate throughout the world is very largely the result of the aggressive export policy of Edward Earl, president of the Nicholas Power Company.

New "Garden of Motion Pictures"

The National Board of Review of Motion Pictures announces that it has in preparation two new catalogues. One of these is "A Garden of American Motion Pictures," covering the nine months from April 1, 1919, to December 31, 1919. The new "Garden" will follow the same form as the previous issue, which has had a much larger sale than any of the preceding numbers. It continues in demand by not only exhibitors, but schools, libraries social and civic organizations and churches.

Of greater interest, however, to those concerned with the church use of motion pictures is the forthcoming catalogue entitled "The Best Motion Pictures for Church and Semi-Religious Entertainments"—850 dramatic, Americanization, comic, travel, missionary and instructive pictures. This is the first catalogue of the kind which is known to have been compiled. It follows upon the formation by the National Board of its national religious advisory committee, whose aim is to lend service to the churches in their use of motion pictures. A questionnaire as to standards for the selection of such pictures was several months ago submitted to leading representatives, both clerical and lay, of various denominations, and the present selection has been made in the light of their findings so far rendered. It is expected that a complete report on this questionnaire will be issued by the National Board in a short time.

Those desiring either of these catalogues should write to the National Board at 70 Fifth avenue, New York City, and they will be mailed as soon as printed. The price of each catalogue will be 25 cents.

A Slide That Can Be Sent in a Letter

A recent, and what has proven to be a most successful, innovation in slides is the "Fine-Art" projection slide, made by the International Lantern Slide Corporation, of 229 West Twenty-eighth street, New York. The product was introduced but six months ago and is now being used by some of the largest manufacturers. Something like half a million of these slides have been turned out already, and with the rapid increase in manufacturing facilities the output is expected to greatly increase. The manufacturers claim many advantages for these slides as compared with glass slides. Among the advantages claimed are the following: The slides are made by a new, patented process which insures high projection quality. The half tones in the faces are unusually well held and the whites are absolutely clean, clear and brilliant. Much less light is required in their projection without interference with attractiveness or brilliancy of screen results.

These slides may be enclosed in a letter or sent separately by first-class mail. This saves postage and insures prompt delivery. Being printed on celluloid, breakage on transportation is eliminated. Being printed by a photo-mechanical process, each copy is absolutely uniform. It is stated that these slides will stand up under even more heat than silver emulsion glass slides and that the colors are absolutely fast under heat.

These Agencies Are Authorized Distributors and Dealers for the DeVry Portable Projector

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Lewy Commercial Film Studios
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Boston, Mass.
Art Film Company
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Burlington, Vt.
Harold W. Slocum
184 Church St.

Chicago, Ill.
Atlas Educational Film Co.
63 E. Adams St.

Chicago, Ill.
*Wade Talking Machine Co.
14 N. Michigan Ave.

Chicago, Ill.
Bass Camera Co., 109 N. Dearborn St.

Dallas, Texas
*Southern Theatre Equipment Co.
1815 Main St.

Dayton, Ohio
Projection Equipment Co.
Box 97.

Des Moines, Iowa
*Superior Educational Film Co.
577, 7th St.

Detroit, Mich.
*J. Millen
724 Penobscot Bldg.

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Mr. M. L. Smith
Kansas State Normal School
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Jersey City, N. J.
Harry Glessner
249 Pacific Ave.

New Orleans, La.
*Harcol Film Company.
406 Tudor Theatre Bldg.
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New York, N. Y.
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6th floor, 729 Seventh Ave.

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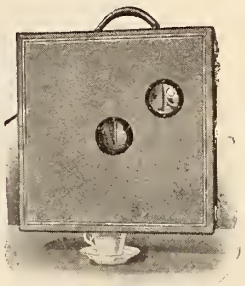

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YOU can balance a DeVry on a tea cup and it produces motion pictures as if shot from a stone wall.

You can put the DeVry on a table, a chair—on any non-rocking object with four legs or none, and it does perfect work. It's in a class by itself in this, as in all other respects. See it and know for yourself.

The DeVry stays in its case while at work. It is simple in construction—perfect in workmanship. Weighs 20 pounds. You can carry it anywhere. Has its own motor. Attach the plug to any lamp socket, press a button, and a picture up to 12 feet square is projected and up to 80 feet distant.

If you are an amateur you will be immediately at home with a DeVry. You can quickly make motion-pictures of professional quality.

You should see the DeVry before you decide. Let us show it to you in your home or your office.

A letter or the coupon below filled out and signed, lets you see for yourself. Why not send the coupon today?

The De Vry Corporation
1240 Marianna Street, Chicago
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☐ *Yes. You may give demonstrations of the De Vry, without obligation, on the following address.*

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FIRST NATIONAL BANK BUILDING CHICAGO, ILLINOIS

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Film Service

¶ The world's largest producers and distributors of non-theatrical motion picture film announce the availability of—

¶ Five thousand subjects selected from the cream of the world's productions, now available for the school and church.

¶ Every reel of which is printed on Safety Standard non-inflammable approved stock, doing away with enclosing booths and all fire hazards.

¶ Fill out and mail coupon below for catalogue of films and rental terms.

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Please send me catalogue of your Motion Picture Film Service.

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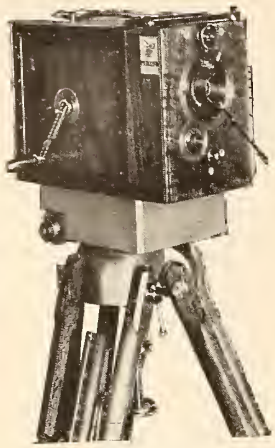

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GENUINE IMPORTED
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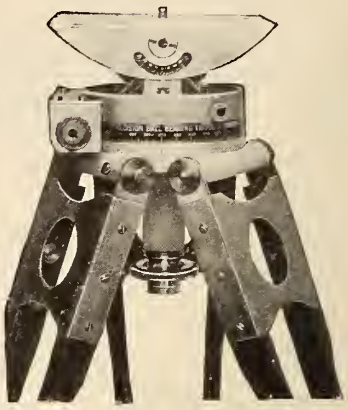

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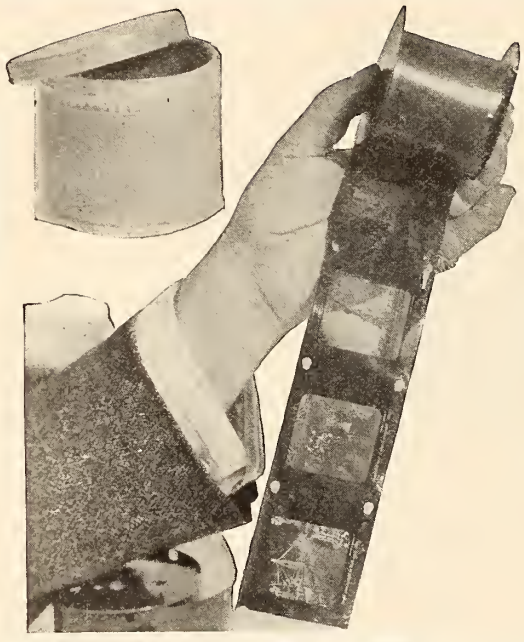
PRECISION BALL-
BEARING $165



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CONTINUOUS NON-INFLAMMABLE FILM
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THE TOURISCOPE ATTACHMENT

which converts your lantern into a film machine and enables you to use either glass slides or a continuous film comprising all the slides of the lecture in order. Weight of film only 3 ounces to 100 slides.

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Slides ***never*** { out of order / upside down / handled } and { only $\frac{1}{40}$th the weight / only $\frac{1}{20}$th the bulk / only $\frac{1}{2}$ the expense } of glass slides

TOURISCOPE DEPARTMENT
UNDERWOOD & UNDERWOOD, Inc.
Cor. 38th St. & Fifth Ave., NEW YORK CITY

The McIntosh Stereopticon Catalogues Carry List of Educational Slides

"The use of a stereopticon and slides in educational work," said M. A. Bassett, manager of the McIntosh Stereopticon Co., in a recent interview, "according to competent sources of information, is increasing every day, but it has taken on an angle which ought to be called to the attention of educators. The introduction of the Mazda lamp as a stereopticon illuminant is, more than any other thing, responsible for this change. The necessities of pure pedagogy are also largely responsible. The change referred to is the discontinuance of the stereopticon as an entertainment or review feature and its introduction into the class room in connection with the day to day lessons. Nowadays it is very easy to attach a small, light weight, simple stereopticon to an ordinary incandescent socket. It is entirely automatic in operation—all you need to do is change the slides. The pupils can study their advance work or recite their daily lessons with the aid of a stereopticon.

"There are several plans whereby the very greatest efficiency may be gained, but in the main the day is past of marching the pupils through the halls, with the consequent disturbance and skylarking, and calling the engineer or principal every time the stereopticon was to be used and making a general ceremonial out of an illustrated lesson. This point should be carefully considered by superintendents and principals in laying their plans for the introduction of visual instruction into their regular school work. The new McIntosh slides are selected and arranged for Visual Instruction. They are strictly pedagogic. They are the highest quality, and are sharp, clear and vivid.

"Our catalogues list slides which are now available for education. They are arranged to illustrate almost every subject in the curriculum, and are really pedagogical. Catalogue E covers the geography of the Western Hemisphere, including Philippines and Hawaii; Catalogue S illustrates all the school cources in science; Catalogue A of agriculture, agricultural extension and rural improvement, community organization and development; Catalogue H covers history, civics and biographical sets of slides. We are working now on Catalogue L of literature, art and music. It will also contain miscellaneous lists of slides for the illustration of your own entertainments and seasonal programs.

"The way to handle these slides for teaching is carefully explained in each catalogue, but, briefly stated, each school or town has its slide library from which the teachers may draw as they desire; each classroom is equipped with a screen and shades, and connection for a lantern."

Don Carlos Ellis, who has been in charge of the motion picture activities of the United States Department of Agriculture for the past two years, gave up this work January 1 to become the head of a department dealing with the production of educational films, recently established by one of the large film-producing companies (The Universal). His new work, which will be similar in many respects to that conducted by the department in the motion picture field, will include the preparation of films to be used as supplements to school text books. Mr. Ellis has been with the Department of Agriculture for twelve years. Prior to engaging in motion picture work he was in charge of educational work in the forest service and was a member of the committee on motion picture activities.

A GOOD INVESTMENT

Pocket Reference Book
FOR
Managers and Projectionists
By JAMES R. CAMERON
Author of Motion Picture Optics, etc.

A Book That Fits the Vest Pocket

Contains a number of electrical, mechanical and optical tables, diagrams and data together with a directory of film producers and exchanges, motion picture machine manufacturers and distributers, theatre and motion picture supply houses and a lot of general information regarding the showing of motion pictures, the handling and care of the motion picture projector and accessories.

A book that may save you dollars in cash and will save you hours in time.

$1.00 PRICE $1.00

10,000 Copies Sold within the Last Twelve Months
Elementary Text Book
ON
Motion Picture Projection
By JAMES R. CAMERON
Author of Motion Picture Optics, etc.
THE TEXT BOOK USED IN RECONSTRUCTION WORK
BY
The American Red Cross
Knights of Columbus
And most of the Army and Navy Hospitals throughout the country
Also used in field work in this country and abroad by
Community Motion Picture Bureau
AND
Y. M. C. A.

Written in plain, everyday, understandable language and the only text book published, covering motion picture projection in question and answer form.

$2.00 PRICE $2.00

Foreign Rights Controlled by The Inter Ocean Film Corp. New York, London, Paris

BOTH BOOKS MAILED FREE ON RECEIPT OF $3.00

THEATRE SUPPLY COMPANY, 125 WEST 45th STREET NEW YORK CITY

Urban Educational Films Will Distribute Through Cinema Classics

Long ago Charles Urban, a man with the bump of thoroughness well developed, began to gather material of scientific, industrial, historic and other interest, films of happenings from all parts of the world—carefully detailed illustration of important events. These negatives in addition to new ones constantly arriving at the offices of the Kineto Company of America, Inc., are being utilized in separate series of educational interest known as "Movie Chats" and "Kineto Reviews."

One of the most important points in Mr. Urban's return to the spotlight is the fact that he has embraced the system of special distribution, which does away with the limitations of the less adequate method of regular release through the regulation exchange. The latter method so long in vogue meant a meteoric career on the part of each film released. Charles Urban is distributing through Cinema Classics, Inc. This method of distribution means that one year or even five years hence any number of the splendid Urban series will be available for use in theaters, schools, churches or any place they may be desired.

In the "Kineto Reviews" appear such subjects as "Trip of the U. S. S. Idaho to Brazil," "New York, America's Gateway," "Beauty Spots in the United States and Canada," "Kentucky's Thoroughbreds" and "While Cannons Crashed," the story of "no man's land." Included in the "Movie Chats" are subjects of varied interest, all handled in a professional and entertaining way. These films, each one reel in length, are being added to at the rate of four reels per week. In the near future they will be found in Urban film libraries located at convenient points throughout the country.

Power's Cameragraphs in Industrial Work Abroad

The work of the Bureau of Commercial Economics, of Washington, D. C., regarding its activities in the use of industrial moving pictures in foreign lands is described in an illustrated article in a recent number of the Ladies' Home Journal. In connection with this work, Francis Holley, head of the bureau, writes the following letter to the Nicholas Power Company of New York, manufacturers of the Power's Cameragraph:

Department of Public Instruction, Washington.
January 27, 1920.

Nicholas Power Co., 90 Gold Street, New York City, N. Y.

My dear Mr. McGuire: I have your letter of January 19th, and find upon looking at our files we have sent to you all of the interior views of our truck which we have, which shows the location of the truck, but does not show the head of the machine. I think there is a news item in the fact that this is the first truck ever sent from one country to another to present the films of industry and this was consigned by this bureau via the new United States Shipping Board new vessel "John Roach" to the Dutch East Indian government to project pictures on the plantations every night in the week to the natives, who work largely in the rubber and tin industry.

We are sending another truck of a like character to the island of Java for the same purpose, and are arranging now for sending motion picture machines of the Power type to Iceland and Greenland to be used by the Danish government in its colonial possessions. You will also be interested to know that your machines are operating with our films at various points along the Straits of Belle Isle, in Newfoundland, and at Battle Harbour on the coast of Labrador.

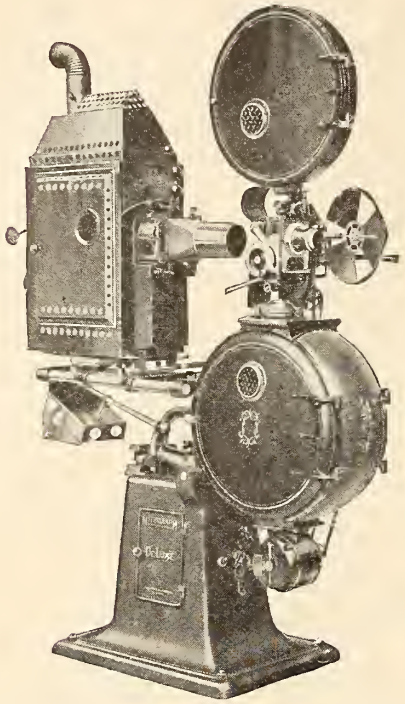
We are constantly supplying all of these centers with new pictures of industry, trade, commerce and agriculture, together with films dealing with public health and hygiene; also we are arranging at this time to send motion picture machines of the Power's type to many of the Latin-American countries to be used at the mouth of the mines in Chile, Peru and Bolivia, and in several centers along the Amazon.

Cordially yours,
(Signed) FRANCIS HOLLEY.

Tyrad Distributes New Nature Series

Tyrad Pictures, Inc., have secured a state and world's rights for "Wonders of Nature," a series of single reel nature studies, compiled and produced by Prof. W. L. Brind, naturalist, author and cinematographer. There are fifty-two subjects in the series and under the arrangement with Matthias Radin, president of Tyrad, they will be released one each week.

"Wonders of Nature," as produced by Prof. Brind, are exploited as educative subjects, snappily titled, and entertainingly present events in the little known lives of living creatures. This series was given pre-release showings at the Strand, Rialto and Rivoli theaters, New York. They have the endorsement of personages like Thomas A. Edison and Jacob Schiff and such institutions as the American Museum of Natural History, the University of Illinois, the Department of Public Instruction and the New York Public Library. A partial list includes "Small Tropical Fish," "Bees and Humans," "A Fish Story," "Bird Comedians," "Ant Antics," "Gold Fish Extraordinary" and "Butterflies That Flutter By."



SIMPLICITY and EASE of Operation

has made the

MOTIOGRAPH

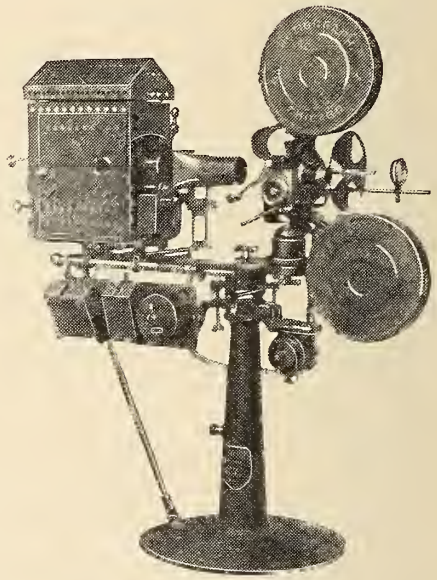
the schools' favorite projector

Anyone Can Operate a MOTIOGRAPH

With its *non-wear-out gears* and *perfect cut sprockets,* you get *perfect projection* with exceptional wearing *quality.*

Charles A. Kent, Principal Eugene Field School, Chicago, says:—

"For seven years I operated a 1910 Motiograph portable machine in the Community Centers of this city. The same machine is still in usable shape, the last trip out giving perhaps the best pictures I ever ran—Ditmar's 'Depths of the Sea.' In my own school, about a year ago, there was installed your latest Motiograph machine, the screen being 104 feet from the lens of the projecting machine. We are very well pleased with it, as it stands up well under such conditions and the people like the quality of the pictures immensely. I am pleased to give you this endorsement, as your goods meet every expectation."



William H. Dudley, Specialist in Visual Instruction, Department of the Interior, Washington, D. C., says:—

"Motiograph works very satisfactorily."

All standard size films can be used on MOTIOGRAPH

(Write for Literature)

See the Motiograph demonstration at Annual Meeting National Education Association, Milwaukee, June 29th to July 3rd.

Enterprise Optical Manufacturing Co.

567 W. Randolph Street, Chicago, Ill.

The Motiograph's Simplicity and Ease of Operation

The Marvel of All Schools

Read letter from H. A. DEAN, Supt. Crystal Lake Schools, regarding the Motiograph:

H. A. DEAN, *Supt.*
Office Phone 44-J Res. Phone 89-W

Crystal Lake Schools
Crystal Lake, McHenry County, Illinois
DISTRICT 47

BOARD OF EDUCATION
W. J. Kittle, *Pres.* B. S. Goodwin
Mrs. Carrie Teckler A. H. Hale
Fayette Thomas H. C. Shales
Ben Raue G. H. Dike, *Clerk*

Enterprise Optical Mfg. Co.,
Chicago, Illinois.

November 14, 1919.

Dear Sirs: About a year ago we purchased your MOTIOGRAPH DE LUXE for use in our schools. With your kind assistance I learned to run the machine and then taught the operation to one boy in each of our three upper classes. Ours is an arc light machine with an eighty-foot throw. This machine has now been in service nearly one year and has never given us a moment's trouble. Our boys operate like professionals.

Before purchasing, in company with an engineer, I examined all the leading makes of Projectors. We decided that the MOTIOGRAPH was the best for *safety—compactness*—and *ease* of *operation.*

I shall be pleased to personally recommend the MOTIOGRAPH to any one interested.

Respectfully,

H. A. Dean.

If you are a "doubting Thomas," here is proof the MOTIOGRAPH is the school's favorite projector:

DIVISION OF RURAL EDUCATION
MARK BURROWS
ROSAMOND ROOT
THURBA FIDLER

State Teachers College
JOHN R. KIRK, President
KIRKSVILLE, MISSOURI

THE RURAL SCHOOL MESSENGER
MARK BURROWS, *Editor*
HELEN RUBISON, *Secretary*

Enterprise Optical Mfg. Co.
Chicago, Illinois.

October 8, 1919.

Gentlemen: This school was one of the first to recognize the value of motion pictures in educational work. In 1912 we purchased one of your No. 1 Motiographs. It has been in constant use ever since. Recently we felt the need of another machine and so a few months ago purchased your DE LUXE MOTIOGRAPH for use in our large auditorium. It is equipped with a motor and all of the latest devices. Before purchasing it we examined all the machines on the market, but concluded that none of them had as many advantages as your new machine. We have been delighted with its performances. It seems to us to do everything a good picture machine should.

Yours truly,

(Signed) MARK BURROWS.

In selecting a MOTIOGRAPH, you are assured of *simplicity and ease of operation.* These particular features have made the Motiograph the school's favorite projector.

All standard size films can be used on the Motiograph.

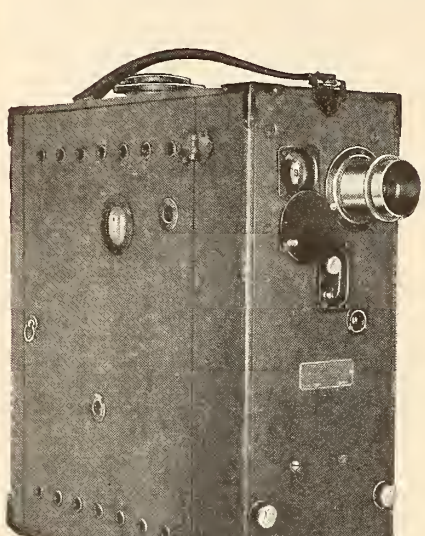
(***Write for literature***)

THE ENTERPRISE OPTICAL MFG. COMPANY

564 West Randolph Street **CHICAGO, ILLINOIS**

NAMO-ADS

Animated Drawing and Industrial Film Advertising



SERVICE FOR NATIONAL ADVERTISERS

NAMO-ADS present your sales-talk in brief picture story form, gaining the attention of the audience instantly and driving home the selling point at just the right moment.

Our Distributing Department is now handling over 10,000 films in motion picture theatres throughout the United States, which is ample proof of the efficiency of our Service. Let us submit our theatre service plan.

For Commercial, Educational or Home Use

The American Projectoscope is a practical, compact, portable machine for the perfect projection of standard sized motion picture film. Operated from any electric light socket. Can be run Forward or Backward. Holds film stationary on the screen without burning. Write for descriptive booklet.

NAMO SERVICE SATISFIES

Tell Us Your Needs

THE NATIONAL MOTION-AD CO.

25 East Jackson Boulevard **Chicago**

Women's Clubs Illustrate Adaptability of Moving Picture Film in Teaching

Under the auspices of the New York City Federation of Women's Clubs, an illustration of the adaptability of the film in teaching was given in the ballroom of the Hotel Majestic, New York City, recently, through the courtesy of Copeland Townsend, manager. The films presented were as follows, selected for the occasion by the Carter Cinema Company: Nature study, "A Day with John Burroughs," by courtesy of Prizma, Inc.; arithmetic and algebra, "Square and Cube Root"; biology, "How Life Begins"; child welfare, "Our Children"; Americanization, "The Making of an American." The two films chosen to illustrate the teaching of geography and physiology did not arrive in time for the program, and were, respectively, "The Grand Canyon of Arizona" and "A Microscopical View of our Blood System."

The first of the number shows the celebrated naturalist revealing the beauties of nature, including landscapes, birds, flowers, insects and other forms of animal life, to children who accompany him. The second makes clear by means of blocks a couple of mathematical problems, while number three reveals by delicate methods the story of the origin of life, starting with the lowest forms and ending with the mammal. The child welfare picture illustrates not only the proper methods of caring for the baby, but also the benefits of maintaining a local health clinic. The last and not the least important in the American plan of things shows the foreign-born how to become good citizens, the first steps in which are the mastery of the English language, and the study of life as it is lived in the Great Democracy.

Selznick Makes Americanization Film

Lewis J. Selznick fired the first shot in the national Americanization campaign with the announcement that he has arranged for Ralph Ince to direct and appear in the first of a series of two-reel special Americanization features. The first one is to be known as "The Land of Opportunity." In Washington a few weeks ago, Secretary of the Interior Lane expressed the idea that no greater medium than the screen could be utilized in obtaining 100 per cent Americanization of the citizens of the United States. He sought the aid of the leaders of the film industry and asked them to meet with him in Washington in a conference in order for him to obtain, if possible, their aid in carrying out this laudable purpose.

Stirred by patriotic impulses and full of the desire to do everything in their power to further the aim of the Secretary of the Interior, the prominent film officials who attended the conference returned to New York and immediately set about to secure action. Lewis J. Selznick, in a conference held with the heads of the departments of his various organizations and their subordinates, upon his return, besought speed, action and concentration in carrying out the plans that were outlined at the Washington meeting. A number of stories were immediately submitted and within forty-eight hours from the time the conference was held in Washington work had begun on the first of the series of pictures to be released through the Select exchanges.

The story and scenario of "Land of Opportunity" were written by Lewis Allen Browne, and Ralph Ince plays a dual role. One part is that of Abraham Lincoln, a role in which Mr. Ince is one of the best portrayers known to the screen. The other part is that of an American radical. The story tells in two reels how the radical was converted back to American principles by the story of Lincoln's struggles and triumphs, as recalled by an old man who knew Lincoln personally. The action of the play takes place in a modern clubroom, where the old man, a waiter, tells the story of Lincoln. The rise of the Illinois rail-splitter is shown in a series of effective scenes.

Screen Sermon at the Sunday Evening Church Service

Motion pictures were used on a recent Sunday night in regular church services at the Judson Memorial Church, at Washington Square, New York. Although films have been used in a variety of ways in churches, this is one of the first recorded times that the screen has supplemented the pulpit. The screen sermon was conducted by the Rev. Leslie Willis Sprague, former pastor of a Brooklyn church and now head of the religious and industrial sections of the Community Motion Picture Bureau of New York. According to Dr. Sprague, the time is not far off when the picture will be used regularly by the pastor during worship as well as in other capacities. "The motion picture will not supplant the preacher. Rather, it will aid him by supplanting word-pictures by real pictures. Thus, with a topic vividly fixed in the minds of the congregation by the picture, the pastor may better draw his conclusions and morals," says Dr. Sprague.

There is no need for specially made films for church sermons according to Dr. Sprague. He contends that any picture with a potential moral is admirably adaptable.

"Educational"

Five years ago, we established the name "Educational Films" with the beginning of our organization, and concentrated on a highly-specialized branch of motion picture production which had been termed "impossible" by the experts of that day.

Pioneers then, and pioneers now, we lead in the production of single-reel attractions. The adoption of certain ideals, the creation of certain standards and the application of hard work, has resulted in the world-wide organization of the present time.

The non-theatrical field has always been our objective. In 1914, we were years ahead of our market and, therefore, we turned to the theatres for an outlet. We proved conclusively that educational films may be instructional, inspirational, and, at the same time, entertaining and profitable.

Today the non-theatrical market is awakening. Twelve months ago we realized that the time was at hand, and we erected a special laboratory to be devoted exclusively to pedagogical films. In this activity, we have the backing of unlimited capital and years of experience.

In the operation of our special laboratory, we are again several years in advance of the field. A few months from now, when our new subjects are ready, we will be the first to produce a comprehensive program of text-book films.

J. W. Hammons

Vice-President and Gen'l Manager

Educational Films Corporation
of America–729-7th Ave. New York

American "Scenics Beautiful"

DIRECTION OF

Robert C. Bruce

A group of eighty pictures—one of the several "Educational" series. A selection of specimen titles, at random, gives but a brief glimpse of the joys to be found in the "Bruce Scenics"—

"The Land of Silence"
"The Trail to Cloudy Pass"
"The Snows of Many Years"
"The Sunset Trail"
"Me and My Dog"
"The World o' Dreams"
"Tides of Yesterday"
"The River Grey and The River Green"
"An Essay of the Hills"
"The Wolf of the Tetons"
"The Lonesome Pup"
"The Little High Horse"
"Tales of the Tall Timber"
"Men Met in the Mountains"
"The Chilkat Cubs"
"The Wanderlust"
"The Log of the LaViajera"
"The Song of the Paddle"
"By Schooner to Skagway"

Wonderfully beautiful pictures of the scenery of America's Great West. The grandeur of mountains, photographed with the skill of an artist and combined with a slender thread of story that increases the entertainment value.

The Largest Organization in the W
Pioneer Manufacturers and Dis

Five expeditions—seeking new material in various parts of the globe—will be at work during the current year. Robert C. Bruce has spent eight months in Canada and Alaska and is now in the West Indies. The Hudson's Bay Expedition has just returned from a long trip through the Dominion, from coast to coast.

EDUCATIONAL·FILMS·C

Please say, "As advertised in MOVIN

d Specializing in Educational Films
utors of Single-Reel Attractions

With the co-operation of the Interchurch World Movement, two "Educational" expeditions have set out—one bound for India, and around the world; the other to operate in the picturesque countries of the Mediterranean. These expeditions are to result in a new series of travel-films, to be titled "World Outlook—On the Screen."

PORATION · OF · AMERICA

AGE," when you write to advertisers.

"Living Book of Nature"

PRODUCED BY

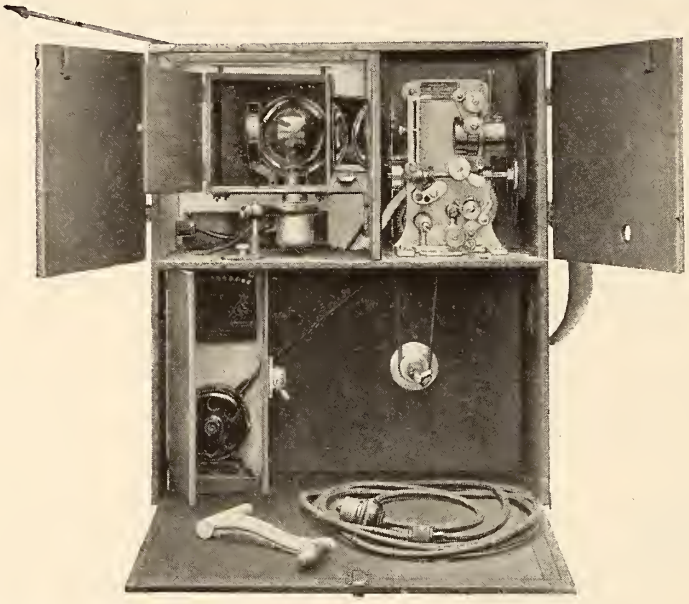
Dr. R. L. Ditmars

Fifty-three of the most unusual animal pictures ever photographed—material that has proved equally desirable for theatrical, non-theatrical or class-room use. A few titles will indicate the quality—

"The Orang"
"Mammals of Strange Form"
"The Beaver Prepares for Winter"
"Jungle Vaudeville"
"African and Indian Elephants"
"Feeding the Odd Animals"
"Monkey Capers"
"Royal Game"
"Biography of a Stag"
"Kangaroos and Their Allies"
"Animals of Australia"
"Nature's Weavers"
"Life in the Insect World"
"Turtles of All Lands"
"Birds of Vanity"
"The Tiger"
"Wearers of Furs and Quills"
"Wild Babies"
"American Bears"
"Tree Animals"

The "Educational" Library of Films is the largest in the industry. Space will not permit more than a brief suggestion here, therefore we urge that application be made for our complete catalogue, just off the press.

Convincing Proof of Good Design!

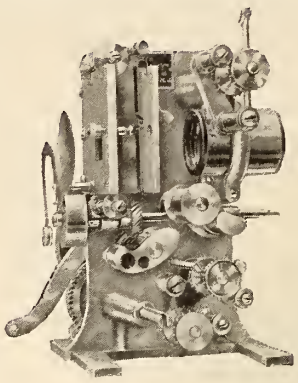


"The Rotary" Portable Projector

Every important trade publication has commented on the merits of "The Rotary." The new "Presser movement"—and the common-sense arrangement—puts the machine in a class by itself.

The size and weight of a suitcase—"The Rotary Portable Projector" is literally a professional machine in miniature. To see it in operation is to be convinced.

For Detailed Information, Address "Rotary" Dept.
Educational Films Corporation
of America-729-7th Ave. New York



Comments of the Trade Press

"* * * * for steadiness, clearness, definition and general all-around satisfactory operation, has never been bettered by any suit-case type of projector * * * all requirements seem to have been adequately cared for by the designers * * * has many features that are a distinct departure in motion picture equipment. * * * 'The Rotary' accomplishes its mission in regal style."
(***MOVING PICTURE NEWS***)

"Taken as a whole, the Rotary Portable Projector seems to be a very practical machine, in excellent form for portable purposes."
(***MOVING PICTURE WORLD***)

"A decided step forward in practical projection. Its field is waiting for it and it is certain to advance the cause of visual education."
(***MOVING PICTURE AGE***)

"The machine projected a picture that would compare favorably with any picture projected by the professional projector."
(***EDUCATIONAL FILM MAGAZINE***)

Simplicity
Safety
Satisfaction

Classified Advertising

For Sale, Wanted or Exchange classified advertisements not displayed, 5c per word, minimum 30 words. This column affords you a reliable market for disposing of articles which ordinarily are a total loss or for exchanging your outgrown equipment for other desirable material. Be brief. Count your words, multiply the total number of words by five (5c) cents and send the amount with your advertisement.

AT LIBERTY—Former metropolitan newspaper comic artist and vaudeville cartoonist with several years' animating experience. Past two years on educational cartoons. Wishes to join animated advertising concern or comic service. Good showman, full of ideas and pep. Best references. B-19, MOVING PICTURE AGE, 418 South Market Street, Chicago, Illinois.

EARN $25 weekly, spare time, writing for newspapers, magazines. Exp. unnec.; details free. Press Syndicate, 600, St. Louis, Mo.

WE WANT A MAN WHO CAN WRITE MOTION PICTURE scenarios that will measure up to the demands of executives of large industrial concerns. We serve national advertisers, manufacturers, and others who require written scenarios, so that they may visualize in advance what we propose to do in filling their motion picture needs. Our connections with many of the big industrial people of the country enable us to offer to the right man a rare opportunity in a rich field. Address Box 25, MOVING PICTURE AGE, 418 South Market Street, Chicago, Illinois.

Church Drive at High Prices to Be Filmed

The work of the Church of the Incarnation in operating its no-profit grocery store, to fight the high cost of living, will be displayed to moving picture audiences of the country through film weeklies, says the Atlanta (Ga.) American. The pictures will record the work of the first church of the nation to undertake on any significant scale a commercial career in public service. The church store turned over stock worth more than $5,000 in less than two weeks. The store was established for the sale of government food at cost. The church membership has adopted the policy of opening the store only three days a week—Tuesdays, Thursdays and Saturdays. All the workers and sales force are men and women of the church.

ARE YOU SATISFIED

WITH THE QUALITY OF
LANTERN SLIDES
YOU ARE GETTING?

Would you like to have the *best* that can be made? Send your negatives and copy to

J. A. GLENN — 76 COLUMBIA ST. ALBANY N. Y.

SLIDE MAKER TO NEW YORK STATE EDUCATION AND OTHER DEPARTMENTS

Your Teacher Is the Operator

when you motivate your instructions with the DeVry Portable Projector. Operates from your room-light fixtures, takes standard film. Tell us your problem, and let us tell you about projectors and films for educators.

EDUCATION DEPARTMENT

American Type Founders Company
300 Communipaw Ave. JERSEY CITY

Specializing in Quality Animated Ads—

Unusual Facilities for Producing Short or Long Screen Advertisements, Together with Expert Art Work and Technical Direction, Warrant You Giving This Modern Studio a Trial.

ART WORK: Specialists skilled in animation execute the most difficult action pictures with smoothness and telling effect on the screen.

LABORATORY: Our developing and finishing is done in the most modern plant in the United States, with capacity for several thousand feet of film per day.

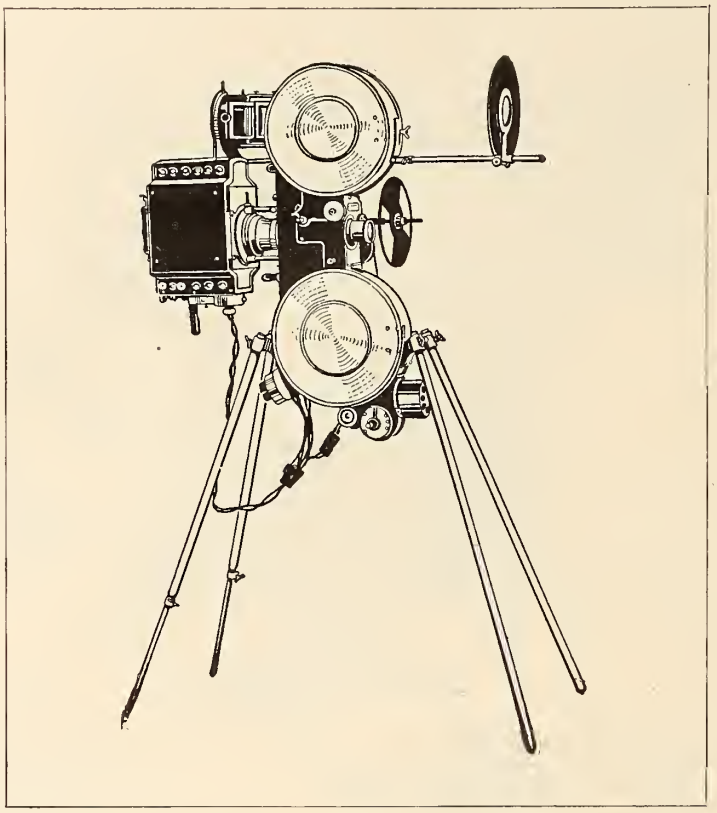
ADVERTISING: Leading national advertisers have entrusted important productions to our staff of experts. In every case we have received proof of complete satisfaction.

PHOTOGRAPHIC: A high degree of photographic excellence is maintained by careful supervision of all work turned out by this plant. Our films compare favorably with advertising of the highest class.

Equipped Fully to Produce Educational and Industrial Films of All Kinds.
LET US SHOW YOU

THE ART FILM COMPANY, BOSTON, MASSACHUSETTS

1106 COMMONWEALTH AVENUE



1920

A Zenith Year

Make 1920 the year in your Industrial History known as the time you introduced the Zenith Safety Projector, ever after which you wondered how you ever got along without a Zenith in 1919 and before.

THE ZENITH PROJECTOR is rapidly becoming the continent-wide Star of Moving Picture Machine Performance, on account of its Safety, Simplicity, Durability, and Perfect Projection.

Churches, Schools, Lodges, Clubs, Commercial Houses, and Private Homes are finding the ***Zenith*** an indispensable means of furthering modern ideals of instruction and entertainment.

You cannot draw a bona fide conclusion, however, unless you have all the facts in the case at your disposal. So, while you are thinking of it, just sign the coupon on the right, and slip it in an envelope addressed to

CONSOLIDATED PROJECTOR CO.
511 Torrey Building DULUTH, MINN.

At Last!

The Children Are Safe

ALL things improve by time. This has never been more true than in the Moving Picture Field. The Past has exacted a terrible toll, due to the imperfections which are always of necessity to be found in the "groping period" of any new venture. But now these days are gone, never to be recalled. And as in many other cases, the solution of all previous problems was discovered in these simple remedies which are ignored in searching for complex cures. *Since Fire was the great element of danger involved in Moving Picture Presentation, why not seek the simplest methods of making it impossible for fire to spread?*

¶ Having reduced the problem to this simple term, the Safety Projector and Film Company, of Duluth, Minnesota, set to work to perfect a Standard Moving Picture Machine which would be so constructed that "Film Afire" would be absolutely an unknown quantity hereafter, even if the Operator went insane and deliberately tried to start a holocaust.

¶ The First Step was to call in the aid of electricity as an Operating Power. With the use of a Mazda Lamp, Operation became as simple as turning on the heat for the Breakfast Toaster. You simply push the button, and the Zenith does the rest.

¶ Next, an automatic Fire Shutter was constructed to cover the aperture the moment the machine stopped, thus preventing concentration of light rays on the exposed part of the film.

¶ Then, so that perfect Safety might not hinge on one source alone, both the winding and unwinding reels were placed in fireproof magazines, guarded at exit and entrance by felt snuffers which literally choke to death any fire which might attempt to pass through them.

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¶ The result is absolute safety, recognized by all Underwriters.

* * * *

Consolidated Projector Co.
511 Terry Bldg., Duluth, Minn.

Without any obligation on my part whatsoever, please forward to me, at the address given below, all the literature and information you have concerning your Safety Projector.

(Signed) _____

Address _____

_____

Mr. National Advertiser:

What would it be worth to you to reach, say, 20,000 people—reach the people you want to sell—reach them where it will do you the most good?

Would it be worth $20 to reach 20,000 of the people you want to reach in a direct, positive selling way?

If it would, suppose you write us for details. We are now getting ready to inaugurate the most effective, resultful, least expensive advertising service ever known.

Twenty dollars to reach twenty thousand people—one cent for every ten—one mill per person—is merely an illustration. We will be able to reach millions.

This can be done through the Service of the Ad-Photoscope—the only practical moving picture service ever invented.

—reaches people direct, right where your product is for sale

—reaches them in a way that all can quickly grasp and easily understand

—reaches only the class of people you want to reach

—reaches them where old customers are stimulated and new customers are created

—reaches them in a way that will help your dealer move your product off his shelves

We can use the films you now have or can produce new films, and with them bring your advertising, your products, your dealers and their old and prospective customers directly to the point of buying.

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CHICAGO, ILLINOIS

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You have been taught to believe that the captains of Finance, Commerce, and Industry have attained the heights of power by virtue of "Superior Brains." Did you ever stop to consider that the railroads continued to run after the death of Harriman and Hill? That the banks continued to function after the elder Morgan departed this life? That the steel industry did not fall into chaos with the demise of Frick and Carnegie; and that if as a result of some terrible calamity every capitalist in the country suddenly died, industry would not cease operations for one day? The reason the great industrial and financial Magnates of the past were powerful, and the present crop of money Wizards are now at the helm, is because they learned one great lesson:—the way to acquire wealth is to

MAKE MONEY WORK

Now this is not an oil well scheme, nor land acclamation project, nor are we floating blue sky mining stock. We are operating a Bankers' Corporation, a Banking and Financial venture that is based on government statistics covering business history, and the basis of our concern is the idea now agitating the minds of millions (co-operation, instead of a few men running the whole show), we are inviting the average man into the venture.

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We do not ask you to do anything but investigate. We do not expect to convince you now, nor do we attempt to convince you by this advertisement. What we do expect to do, however, is to interest the man who is alive to real business facts, send for particulars—it means money to you.

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Originators of the Animated Cartoon

Originators of the Animated Technical Drawing

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Originators of the New Animated Fantasy

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Educational Motion Pictures
Animated Technical Drawings

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The only projector that received the Highest Award at the two International Expositions in 1915

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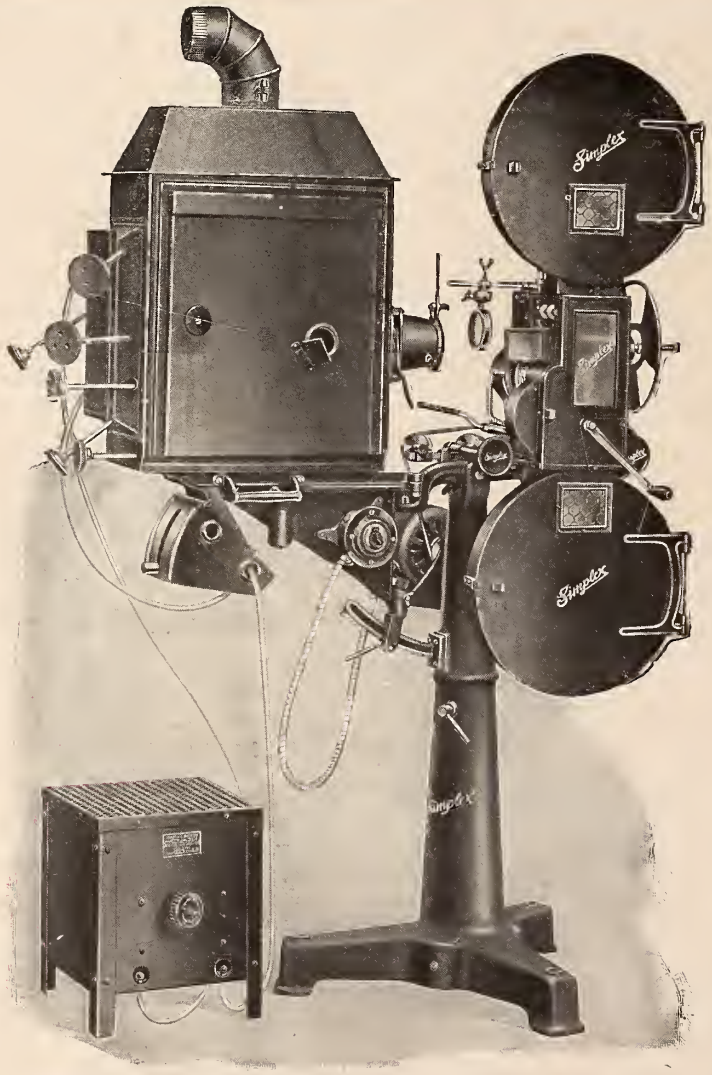

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317 East 34th St. New York

MOVING PICTURE AGE

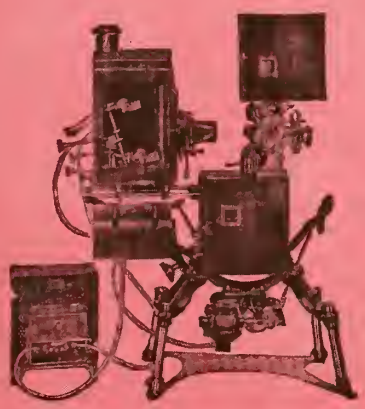
REEL AND SLIDE

EDUCATIONAL MAGAZINE INDUSTRIAL

CLASS PUBLICATIONS, INC., Publishers, 418 South Market Street, Chicago, Illinois

VOL. III APRIL, 1920 NO. 4

For Twenty Years We Have Made Motion Picture Machines



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Power's Projectors

in practical operation.

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INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

APR

IN THIS NUMBER

How the Churches Are Moving on the Moving Picture Trail
By Walter F. Eberhardt

This Screen Story Is for All the Children, Young and Old
By the Editor of Moving Picture Age

Shooting Wild Goats With a Moving Picture Camera
By Stanley H. Twist

Community Welfare Work Promoted by the Moving Picture
By A. E. Regnis

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BRAY

PICTURES CORPORATION

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COLLEGES
Laboratory and Extension Work

SCHOOLS
Visualized Education

CHURCHES
Character Appeal

SOCIETIES—LODGES
Membership Drives
Entertainment

WOMEN'S CLUBS
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Tractors—Scientific Farming

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Night Schools and Extension Work

POLITICAL PARTIES
Presentation of Platform

EMPLOYERS OF LABOR
Industrial Relations
Americanization
Instructing Operatives and Welfare Work

Adv.

Do It With Motion Pictures

THERE is work to be done in your town. You have one organization that takes the lead in local progress. Whatever it is—a Church—a Chamber of Commerce—a Woman's Club, or a Community Association—

It needs now to accomplish its purpose—the power of motion pictures for propaganda work that can be understood by every adult, every child—the worker—the employer—the educated—uneducated—foreigner or native American.

Bray is the largest, oldest and most experienced producer of educational and industrial motion pictures,—of pictures with a purpose.

The Bray staff approaches the study of your problems with intelligence and a masterly understanding of how to "visualize" your messages, and accomplish your purposes.

The cost is less than you think. The results possible are limitless. You can effect any needed reform with motion pictures because they convince without argument—"seeing is believing."

Think seriously of this. Think of what your organization wants to do—think and know that motion pictures will do it.

But think in terms of co-operation—not of the details of films and projectors—of audiences and auditoriums.

The world's work is done through co-operation. Prejudice impedes progress. Investigation impels initiative. Act Now.

Make channels of progress by getting full information as to what we can help you do. If you want pictures to show ask for Film List.

(The more you tell us about what you wish to accomplish the more specific we can make our reply.)

Address all communications to

THE BRAY PICTURES CORPORATION

INDUSTRIAL AND EDUCATIONAL MOTION PICTURES

23 EAST 26TH STREET
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"THE SCREEN OF A THOUSAND ANGLES"

TRANSLUCENT

Reproduction of Surface of Trans-Lux Daylight Screen
For Rear Projection Only

Built to last a lifetime.

Made in one piece without a seam up to 20x25 feet.

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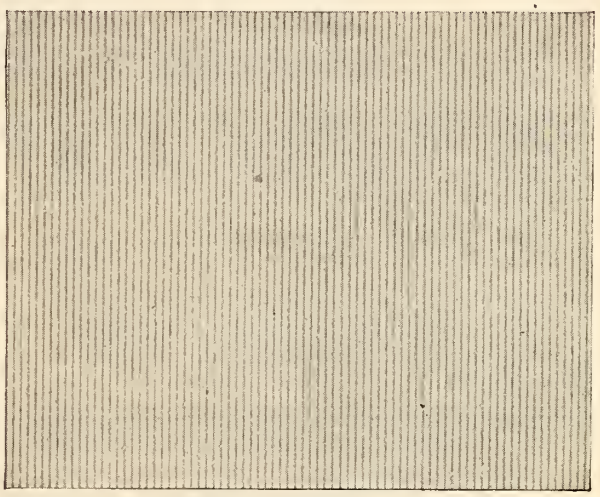

Reproduction of Surface of Trans-Lux Opaque Screen
For Front Projection Only

The TRANS-LUX Screen is made of an indestructible, pliable composition, and is not affected by weather conditions.

The Screen That Does Not Require a Darkened Room

For Scientific, Educational and Industrial Use

The screen illustrated above is designed for rear projection only and is especially adapted for educational institutions, churches, hospitals, traveling lectures, showrooms and window display, industrial plants, business offices, in fact, wherever it is desirable to show either moving pictures or stereopticon views in daylight or under any condition of artificial lighting, day or night. Pictures projected on our rear projection screen are remarkably clear, clean-cut and free from the defects so common to the ordinary light reflecting screen. It is generally used in institutions where much thought is given to perfect results in projection, and where it is essential to reproduce the most minute detail of the picture upon the screen.

"The Ideal Screen for Professional Use"

For Theaters and All Other Purposes

The screen illustrated above is made of the same material and in the same manner as the rear projection screen illustrated above but is rendered opaque by special process and is, therefore, adapted to front projection. It shows a lily-white surface and is especially designed for use in moving picture theaters which already have apparatus installed for front projection. It can be used only in darkened or partially darkened rooms. Pictures exhibited on this screen are free from distortion and fade-away and can be seen when viewed from any seat no matter what the angle of vision.

These screens can be removed from the frame and rolled up for traveling

AMERICAN LUX
253 WASHINGTON ST.

PRODUCTS CORPORATION
BROOKLYN, NEW YORK

Illustrated and descriptive booklet mailed on request.

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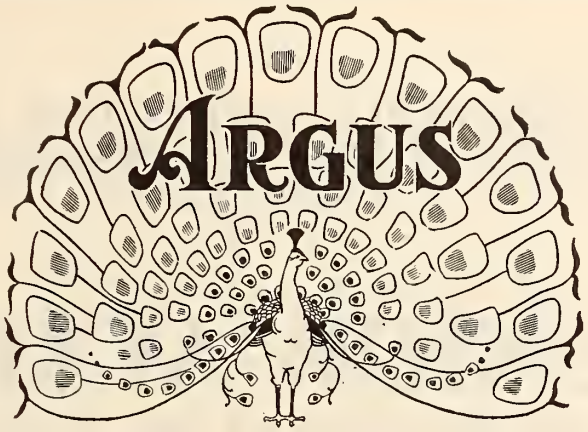


YOU WILL BE PROUD OF YOUR PROJECTION RESULTS

IF YOU USE THE

ARGUS CRYSTAL BEAD SCREEN

This is truly a wonderful and a different screen—better than any other. It is made of hundreds of thousands of tiny crystals, like very small pearls, which secure a diffusion of light that is soft and without glare. The Argus screen eliminates "fade-away" and gives to pictures clearness, depth of focus, and a remarkable realism and charm. It makes every seat in the theater a good seat by reflecting clear pictures from almost any angle. This screen may be washed repeatedly with soap and water, without streaking or in any way deteriorating. It is practically indestructible and its life is several times that of ordinary screens.

ARGUS MAZDA ADAPTER

for adapting any carbon-arc motion picture machine to the use of the Mazda Projection Lamps. This adapter can be installed in the great majority of all theaters without disturbing the carbon-arc equipment, and anyone can make the change easily by following simple photographic directions that come with it. Its use will cut your electric current bills, and will insure, at the same time, better illumination and the elimination of "flicker," "ghosts," and color-bands. No fumes and poison carbon gases. Less heat. No stops and skips. The Argus-Mazda Adapter means the best possible projection at the minimum operating cost and with the least trouble and attention.

WRITE TODAY FOR LITERATURE AND DETAILS

The Argus Lamp & Appliance Co.

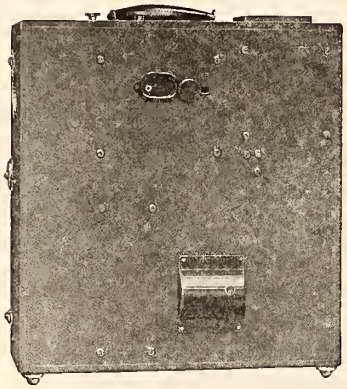
813-823 Prospect Avenue - Cleveland, Ohio

A PERFECT PORTABLE PROJECTOR AT A PRICE THAT IS WITHIN REACH OF EVERY SCHOOL AND CHURCH

"JUNIOR ACME"

The Wonder of the AGE

TAKES THE STANDARD 1,000 FOOT REELS OF FILM



Price Complete

$135.00

Very naturally a variety of reasons enter into the selection of the many Acme Portable Projectors now being sold, but in every instance there is one that stands boldly in the foreground, and by all means constitutes the most important factor in every sale—that is the pronounced and unmistakable value every buyer receives when he purchases an Acme.

SEND FOR LITERATURE

ACME MOTION PICTURE PROJECTOR CO.

1132 W. AUSTIN AVE. CHICAGO, ILL.

A MICROSCOPICAL VIEW

of

THE BLOOD CIRCULATION

First release—Three reels of one thousand feet each.

Reel One: Tells of the discovery of the blood circulation and the anatomical structure of the human heart.

Reel Two: Shows the human heart in action and exact microscopical views —taken from the chick embryo—of the entire blood circulation.

Reel Three: Teaches the pupil where and how the blood is made; of what it is made; of what use it is to the human body.

Every foot of this production is 100% Educational, and it is the ***first*** physiological motion picture produced by expert scientists.

"A Microscopical View of the Blood Circulation" is not "as dry as dust," but contains fascinating "living pictures" that every student of Biology will eagerly follow, enjoy and never forget.

It is practical because it can be used by ***any*** teacher in conjunction with ***any*** text book on the subject.

It is invaluable because it correlates any biological course as set forth in the curriculums of the High and Public Schools.

It is economical because it shows materials, apparatuses, and laboratory technics not usually available in school rooms.

It is wonderful because it can be bought and exhibited at a very small expense.

This new and extraordinary development in motion pictures should receive your immediate investigation.

(All productions of "The Scientific Film Corporation" will be distributed directly from producer to exhibitor. It is our hope to become the center for Biological Motion Pictures to Universities, Colleges, Schools, Learned Societies and Lecturers.)

All schools using a portable projector in their class rooms will receive **biological films** produced on **non-inflammable stock.**

This **safeguard** not only complies with the Fire Underwriters' laws, but protects the children from any possible danger caused by fire.

Please advise what machine is in use when ordering your films.

THE SCIENTIFIC FILM CORPORATION

13 DUTCH STREET **NEW YORK CITY**

MARTIN JOHNSON

Sydney, N. S. W. Australia.

November 9th. 1919.

Universal Camera Company,
% Burke and James,
240 Ontario Street,
Chicago, Ill.

Dear Sirs:-

On account of the hasty letter I wrote you just before I left for the New Hebrides, seven months ago, I thought you would be glad to know that both Universals stood up great, as spent six months among the head hunters and cannibals of Malekula, and used only the two Universals.

I have just finished printing the positives, and without a doubt they are the finest films I have ever made--in fact there is not a foot of poor film among the twenty-five thousand feet.

The old camera that I used down here two years ago stood up as well as the new one, and outside of scars and scratches caused by long expeditions through the jungles and over mountains, it is as good as new--in fact, it's like an old shoe, it is like a part of me, and I will always use it in preference to any other.

Will send you some photographs on the next steamer.

Sincerely yours
Martin Johnson

You may use this letter or any part in advertising, my next feature that will be released in about six months will creat a sensation, it is the most wonderful film of exploration that has ever been made, and the photography is perfect--it was all made on the two Universals.

It will probably be called WILD MEN OF MALEKULA.

'Shooting' the wild men with a UNIVERSAL

THE UNIVERSAL Motion Picture Camera is the favorite camera of the explorer—the man who risks his life to get pictures.

The compactness, strength and reliability of the Universal make it the ideal machine for work where the "going" is rough and conditions are bad. The Universal stands up under the hardest kind of usage and gets perfect film under the most adverse conditions.

Read this letter from Martin Johnson, the intrepid explorer, whose pictures of the savage cannibals of the South Sea Islands create such a sensation. The pictures show him filming the "Wild Men of Malekula." He uses a Universal exclusively.

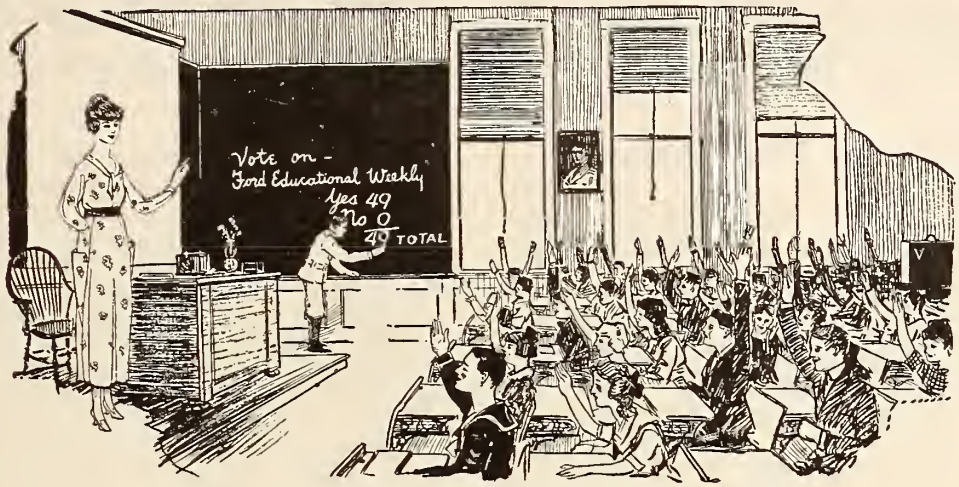
Write for descriptive booklet of the Universal Motion Picture Camera. It explains why this machine has attained its position as the most efficient motion picture camera on the market.

BURKE & JAMES

(INCORPORATED)

250 EAST ONTARIO STREET, CHICAGO

225 FIFTH AVENUE, NEW YORK CITY



The Vote on the

Ford Educational Weekly

—Always "Unanimous"!

Teachers, do you want the thrill of having your pupils really eager to learn? Do you want them to become interested not only in you but in the subjects you teach? Do you want to do in a day better and more work than you now do in a week? These results are all possible.

If you want these results—get acquainted with the Ford Educational Weekly. Ask your Superintendent or School Board to get you and your school a high-grade projector (the machine which throws a motion picture onto the screen). Urge them to subscribe for the Ford Educational Weekly motion-picture films—the most practical, interesting and generally instructive films in the world. There is a new one each week. ***Goldwyn Distributing Corporation*** distributes them from 22 leading cities.

Ford Educational Weekly

When you have used Ford Weekly motion-pictures in your classes a new joy will come into your life, because you will give ***so much*** to ***so many*** in ***so short a time!***

In order to be equipped to talk to your Superintendent or School Board write us for more information. Ask us with regard to any feature of the motion-picture art. Or, if you fill out the coupon we shall gladly reply.

If your school has no projector, or a poor one, we will assist you to get in touch with the best projector made.

Fitzpatrick & McElroy, 202 S. State St., Chicago

Distributed

by

Goldwyn

Fitzpatrick & McElroy, 202 S. State St., Chicago, Ill., Dept. C-4

☐ Yes. ☐ No. Is your School now a subscriber to the Ford Educational Weekly?
☐ Yes. ☐ No. Have you ever seen a Ford Educational Weekly film?
☐ Yes. ☐ No. May we lend you one gratis to throw on your screen?
☐ Yes. ☐ No. Has your School an adequate projector?

I would like more information about
☐ Projectors. ☐ Ford Educational Weekly. ☐ Catalogue of Films.

Name _____

Teacher in _____ School

Street _____

City _____ State _____

EDITORIALS

Both Right and Both Wrong

Last month Moving Picture Age published an article by Professor Shepherd of the University of Texas that has caused much comment by those interested. The conclusion of the professor was that "Nobody knows" the future of the educational screen. This month we publish an article by C. H. Moore, A. B., director of the central division of the Community Motion Picture Bureau, in which he replies to Professor Shepherd and contends that "Somebody knows." Their views are especially interesting, because Professor Shepherd stands on the educational users' side of the moving picture line, while Mr. Moore surveys the subject from practically the producers' position. The gentlemen are both right and both wrong.

Professor Shepherd is right when he says: "We have come to the place in the development of educational moving pictures where some definite problems must be settled before we can begin the production and use of the genuinely educational film." And he points to the solution of those problems through "cordial cooperation of the educators...and the producers." He is wrong when he claims that educational moving pictures have not reached the schoolroom. The testimony of many teachers, some of it published in the pages of this magazine, do not support this claim. They have used to great advantage such educational material as they could find in the film libraries. They have worked, and wrought well, with the tools they have and are waiting anxiously for better ones. If he means films produced solely for school room use, we know that not many are in the libraries today but are reasonably certain that some of them are in use.

We think, too, if we may venture to answer the professor's concentrated battery fire of negatives with a solitary gun of affirmative opinion, that the costly experiments made by producers have by no means been in vain. No experiments are without value. His laboratory work should remind him of that. Pedagogy, worse luck, is no exact science. It is, and always has been, a series of experiments with the human mind, that strange attribute with which the Creator has endowed us, one sometimes thinks, to prevent our understanding Him or ourselves or each other. So why should these experiments point to any thing whatever, save what not to do? New experiments are under way, and in the right direction. Further, it is a mistake to say that "teaching by using the moving picture has some definite limitations" for it is almost the unanimous opinion of the educators who work with them daily in the school room that their limitations are, so far as at present known, as limitless as the blue sky.

Once more: "The so-called industrial and advertising films" are not, so far as we are aware, classified by universities or any other users as "representative of the educational moving picture." The industrial picture, for instance, is rightfully considered a part of the educational film library, but it has never claimed to be nor has it been publicly recognized as representative of the entire collection.

In some of the points whereon Professor Shepherd's high explosive shells fall as "duds," Mr. Moore's replying shrapnel hits the mark. But when he says that the teachers are inarticulate as yet about their requirements in school films he is definitely wrong. They do know, and are telling about their wants, though they belong to the same generation as the producers, who also "knew nothing about educational moving pictures" a short time ago and know very little about them now. One of the best informed educational producers in the country said to us during the Cleveland N. E. A. convention after talking with several educators who know the needs of the schools: "I have gained more definite knowledge and more new ideas today than in the last twelve years of work with educational films."

Mr. Moore should not be so unkind to the members of his former profession as to say they are not sufficiently practical. They are necessarily conservative and hesitate to adopt new methods until reasonably sure that a new method will not prove disastrous to the young mind that can be trained but once. Educators, the great majority of them at least, are no longer in doubt about the school film. During the last two years, to the certain knowledge of Moving Picture Age, they have been more and more enthusiastic over it, have searched for it where, alas, it was not to be found, except in a way too limited to be of continued or general use, and have patiently made use of what they found available or waited until the supply should prove equal to the demands of a definite and extended course of instruction. They want the school film and they want lots of it, but they don't know how to get it.

The meeting of the visual instruction department of the N. E. A. at Cleveland and the conferences that preceded and followed it definitely proved two things to the lookers-on. The first is that the educators want school films made in an orderly, logical and progressive course of instruction. They do not know how to get them and look to the producer for the solution of the problem. This is quite natural, as the educator usually has his text-book provided for him, his thought and reading are concentrated upon its interpretation and he has small time to devote to the making of new text-books or the mechanical art of printing them. And he can not understand why the producer, so successful with the theatrical film, does not bring to him the film text-book ready-made for his approval and use.

On the other hand it is hard for the producer to see the position of the teacher or make plain to him the commercial phase of the problem. Before large sums of money are invested in any enterprise there must be some definite probability of a return from the investment. Where there is no organized demand for a product, where the field is not definitely mapped out and the specific form and shape of the product itself designated as acceptable to the prospective buyer, the speculative element in the project is too great to be encouraging. Notwithstanding this, some of the large producing corporations have organized educational departments and are at work on school films. But that educators and producers do not yet understand each others' needs, needs that must be fully met before there can be successful production, was abundantly demonstrated by the discussions and misunderstandings when

the educators met film and projector men in conference at Cleveland.

Out of the conferences, however, came the first practical move in the direction of understanding and agreement as to a course of action. The committee there arranged for will bring about results if its appointment and action is not too long delayed. Dr. W. H. Dudley of the University of Wisconsin, the chairman, is one of those who have been making use of such instructional moving picture tools as they could get and hoping and working to have better ones made for the use of every school workman. He will, we hope, have an early conference called that will include a sufficient number of producers, manufacturers of equipment and educators to bring about speedy results.

* * *

How Scenic Films Can Teach

In a recent interview in the New York Times, Maurice Maeterlinck, the Belgian poet, expressed himself freely on the subject of the moving picture. One portion of the interview should be of especial interest to teachers who have the selection of films for their class-room work in charge. If American scenic films abroad have done so much to acquaint foreigners with America, what can they not do in the school rooms of our own country when supplemented by text-books and collateral reading, prompted and guided by the teacher? Mr. Maeterlinck said:

"It is fortunate, I think, that the United States should be known in Europe through the moving pictures you have sent. Of course it is true that the cinema has done more than anything else to acquaint Europeans with Americans. Films have presented America to Europe as it could never have otherwise been done. Your entire country has been seen through the moving picture theater. The cities, the land, particularly the mountainous West, have thus been brought to Europe. This is excellent propaganda for America. It gives a complete idea of the country. The moving picture is the only art form which can transmit so complete a conception. It is obvious thus that in this way the cinema surpasses all media of expression."

* * *

Educational Picture Plays

Into the world of books occasionally comes one that is like a cooling breeze on a languid, sultry day. The reader sits up refreshed, with renewed belief that the good stories have not all been told as yet and that another will come along presently to repay him for the waiting. From the educational point of view it is so with the screen stories. Watching the playhouse screen for a story that will fit the needs of the children, the family, the home, and carry with it all the qualities of clean entertainment and instruction; that will dig beneath the surface of the spectacular, the common, and the morally dubious; that will find and present the real and the natural in everyday surroundings in the real and natural way that appeals to everyone and is fit for everyone to see; this watching is like waiting for the cool breeze on the hot and weary day.

The breeze seldom fails to come at last, if one endures. The screen story appears, if one waits and watches for it. But one peculiarity of these worthwhile stories is, of late, that so many of the scenarios are based on some worth-while book or on the life of some worth-while man. We all know that the heads of producing companies have the brains and judgment to know good scenarios when they see them and to employ directors with artistic taste and knowledge of their business sufficient to put the scenarios before the camera in their best form. But where are the original plot scenarios that furnish the educational user with anything to compare favorably with "Huckleberry Finn," "Anne of Green Gables," "Evangeline," the Dickens stories adapted to the screen, and others like them? The producer is furnishing the theater what it wants and what the "movie"-going public wants, apparently, or the theaters would not be so well filled. But what the theater wants and is getting is one thing; what the non-theatrical users of the film want—and what they will eventually get—is quite another. No need for the producer to point to scenics, to occasional real stories, to news reels, to feature films, and say his educational library is growing. It hasn't yet begun to be. He knows it, the non-theatrical users know it, and they are going to get what they want. Who is going to give it to them?

The non-theatrical field is the coming field in the moving picture industry. It is as yet unorganized and many of those at present working in it do not yet realize its potential worth. But there are movements now afoot that indicate future power to request and command suitable production. The producers who are first to realize this, first to know what the non-theatrical users and their patrons want and first to give it to them, will be the ones to reap a richer harvest than the theaters have ever produced. The home, the school, the church, the factory, the community, hold the biggest future for the moving picture. The theater will go on its way and make money for its owners and the producers. But the producer who gets into the non-theatrical field today, who studies it and tills it and fertilizes it with thought and suggestion; who does not look for cent per cent profits on first-night showings but is willing to wait a while for returns on his investment; who has the keen vision that sees the end of the long road, he is the producer who is going to have the power and the glory and the big money in the new field.

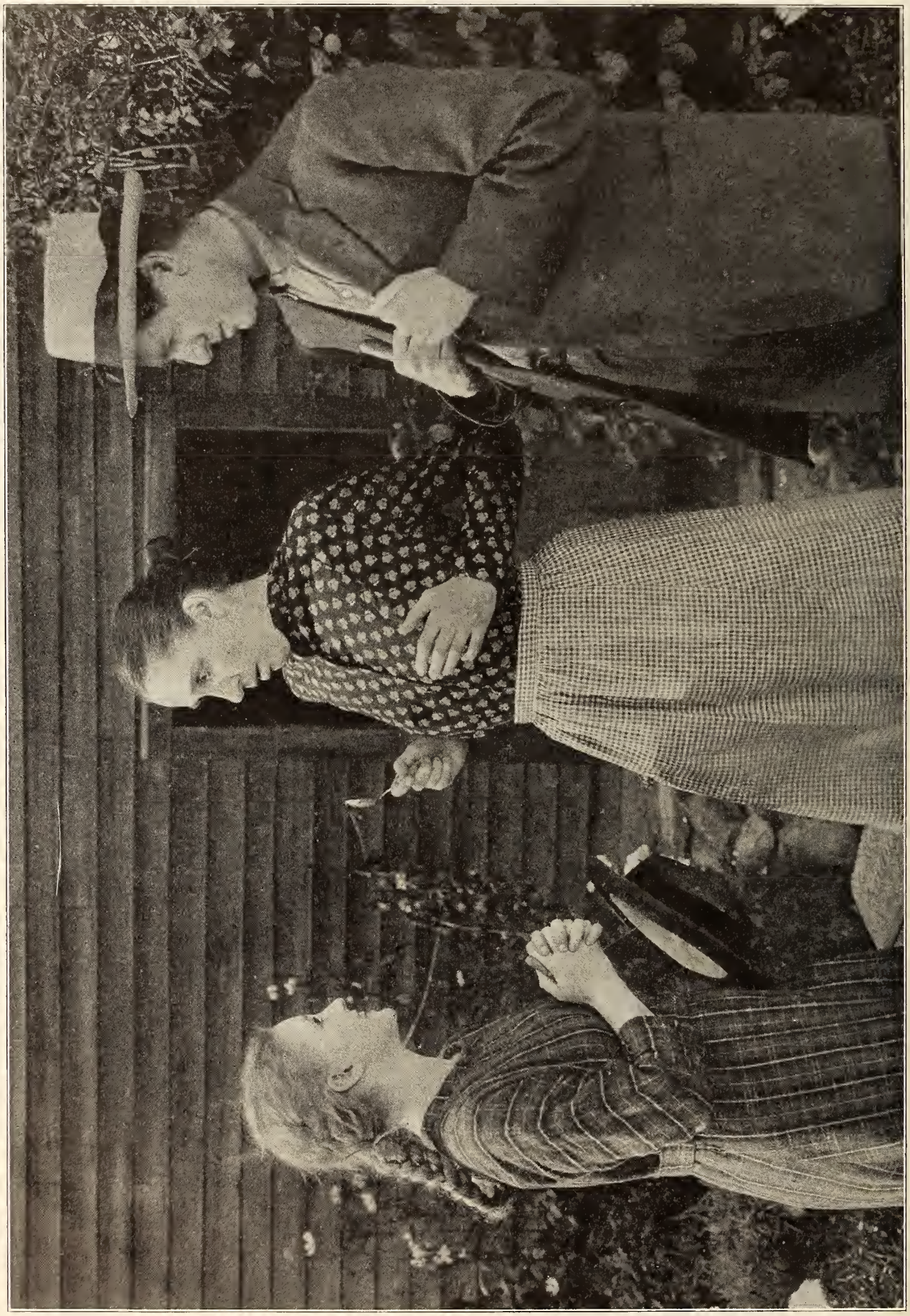
* * *

The Screen Editorial

"Topics of the Day," selections of short paragraphs from everywhere by the editors of the Literary Digest, have for some time past been appearing on the screen. They have apparently been well received. Now comes Herbert Kaufman's Weekly with its screen editorials to be released in a short time, which, according to Mr. Lewis J. Selznick of Select Pictures, will do "something in an editorial way that the newspaper does not and can not do. It not only drives home the printed word with terrific force, but it makes its meaning so clear with the aid of moving pictures illustrating the text that no person can mistake the point it aims to get across."

Of late years it has been remarked quite frequently, especially when writers are within hearing, that "nobody reads editorial any more." One would be inclined to credit that statement more fully if people didn't so confidently advance as their own the opinions gleaned from the editorial columns of their favorite papers fifteen minutes after reading them. It is a fact, however, that fewer people read editorials than was the case before the headline scanning habit fastened its curse upon them. The headline devotee is impatient of anything that detains his eyes longer than a wink or two.

The screen editorial is new but it promises to coax many of these headline readers away from their bad habit in a way they can not resist. For every one of Herbert Kaufman's short, sledge-hammer editorials will be followed by a feature reel illustrating it. "The audiences," says Mr. Selznick, "will not, for they can not, skip over it in the manner of the average reader of newspaper editorials. Its value lies in the fact that its truths are put over in action following up the printed word, and above all, it entertains."



The arrival at Green Gables. Poor little Anne! Aunt Marilla was horrified, rather than happy to see her. Anne regretted the foolish mistake of the orphanage in not having made her a boy instead of a girl.

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This Screen Story Is for All the Children, Young and Old

It Brings Back the World of "Make-Believe" That Has Helped to Happy Hours so Many Children Considered by the "Grown-Ups" as a Trial to Their Patience

By the Editor of Moving Picture Age

IN its introductory production of "Anne of Green Gables" the Realart Pictures Corporation did something that should arrest the attention of and serve as a guide to many producers who are striving to get human nature into their stories. For "Anne of Green Gables" strikes a note to which every heart vibrates in response, the younger ones in laughter and the older ones with a sigh for the vanished days of "make-believe." For what one of us, now gray and sedate in a hard and practical world of high-priced bread and hard-earned butter, has not as a child walked apart in a dream of gallant knights and fair ladies and impossible achievements and brought down upon us the wrath of "grown-ups" who couldn't understand?

It is a real picture, not an elaborate nor an intense one, but just an appealing story of an irresistible little imp of an orphan girl dreaming impossible dreams and satisfying her romantic soul by imitating at home and with her playmates favorite heroines she had met in books. But with all her dreams Anne is very much alive outside of them. She is a sensible and sensitive child, studious, loving, grateful. Perhaps in all his quiet, prosaic life, Matthew Cuthbert had never had such a surprise as he received the sunny summer afternoon that he drove to the village station to meet the boy the authorities of the orphan asylum were sending, and found there not a husky boy, who would help him with the chores, but a scrawny, freckle-face little girl who was so overjoyed to be met that he had not the heart to tell her she was neither expected nor wanted.

"Oh, I think it's lovely here!" cried the excited little girl. "And that's a lovely horse, isn't it? It's wonderful to think that I'm going to have a home, and belong to somebody!"

Poor Matthew had the tenderest heart in the world. He could not bear to dampen the child's ardor, and decided to leave it to his spinster sister, Marilla, to settle the mistake with the orphanage. Meanwhile, there seemed nothing to do but take the child home with him for the night, at least. So Anne and her basket, which, though light, held what she called "all her wordly possessions," were bestowed in the buggy, and the mare's head turned toward Green Gables, the old Cuthbert homestead.

Marilla Cuthbert was not so cordial, nor so tactful about concealing from the little girl the fact that a boy had been wanted. Marilla was at all times a firm and sensible woman rather than a particularly amiable one, and today she was not in one of her best moods, for two good and sufficient reasons. First, she was preserving, and no woman likes interruptions and surprises on a hot day when she is engaged in performing the sacred rites of jelly making. Secondly, Marilla was undergoing a visitation from Mrs. Pie, wife of the blacksmith, and Josie Pie, a sneaking, hateful little girl, whom Miss Marilla had always disliked and distrusted as much as she disliked and distrusted the elder Pies. Mrs. Pie was a notorious gossip and scandal-monger, and her hateful tongue had wagged so incessantly all the afternoon that Marilla would have welcomed having her kitchen to herself. But Mrs. Pie was determined to stay until Matthew got back from town with the new boy, so that she should have something new to report at the next place she called.

Anne's "kittie" does not increase her popularity. Even her guardian angel must have kept at a respectful distance that day of the picnic.

Poor little Anne! How the smiles faded from her radiant face when her joyful advance to Marilla was met by horrified surprise on the plain countenance of that lady, who stood in the yard to receive them.

"Well, this is a pretty business, Matthew Cuthbert!" snapped Marilla, with a withering glance at her abashed brother. "Where's our boy you went to get, I'd like to know?"

"There was just her," confessed Matthew sheepishly.

"Well, she'll have to go back," decided Marilla unhesitatingly.

Anne burst into tears, exclaiming between sobs, "Oh, this is the most tragical thing that ever happened to me!"

This scene was watched from behind the kitchen curtains by Mrs. Pie, who greatly enjoyed the discomfiture of the Cuthberts over the mistake the orphanage had made in filling their order. So interested was Mrs. Pie in peeping, that she allowed Marilla's jelly to boil over. The smell of burning plum juice soon brought Marilla into the kitchen again, and Matthew followed with Anne.

"Well, they never picked you out for your looks, that's sure and certain," said Mrs. Pie to Anne, looking her over with critical eyes. "Lawful heart, did anybody ever see such freckles and red hair?"

"I hate you!" cried Anne indignantly. "How would you like to be told that you are fat and clumsy and probably haven't a spark of imagination?"

(*Continued on page* 19)

The Moving Picture as an Influence on Dress and Social Deportment

By Cecil B. De Mille

(This is the third in a series of articles on the general topic of "The Screen and the Social Fabric," written by one of the foremost directors in the industry. It is an effort on his part to make the public acquainted with the ideas and ideals that govern the making of moving pictures for the entertainment and instruction of the public.—Editor.)

I have on a number of occasions called the attention of the psychology of dress applied to the making of pictures and have pointed out that actor or actress who is attired to fit the character is aided immeasurably in its depiction. I do not mean merely "camouflaged" so as to pass muster, but to be dressed in every respect up to the part he is to play. Particularly is this true of the women of the screen. To gown an actress in a cheap imitation of costly raimant and then expect her to give a convincing portrayal is to expect too much. Hence I have considered the matter of clothes as one of the most important phases of my productional work for artcraft.

Material and Styles Must Be of the Best

When I prepare to produce a new photoplay, I call the costume director into consultation and we discuss the modes that are seemingly required. The material must be of the best, and the styles must be even more than *fin de siecle*. They must reflect the modes of tomorrow, for the pictures, remember, are made in advance of their release date and fashions change rapidly. To decide on just what is needed and to restrain any impulse to over elaboration is a delicate problem. Consider the effect on the people who see the picture finally upon the screen, of this care in dressing characters. Even though the camera may not reflect the vivid hues, there is a difference in color values which the lens does register. This difference may be a shade of tone, but it is enough to cause an insensible but none the less potent effect upon the mind of the spectator. Likewise the styles are certain to attract and please and furthermore, the manner in which the gowns or attire of the masculine members of the company are worn is sure to meet with approval or criticism from those who know, while those who do not, deserve to be shown correctly. Is it not reasonable to suppose—and, indeed, it is an established fact, that thousands of persons are being benefited by the viewing of well-dressed pictures? That the dwellers in remote villages, where fashions are liable still to be rather behind the times, do not gain ideas about clothes and how to wear them from the pictures—ideas far more concrete than the reading of disquisitions on subjects sartorial could ever instill?

Lest someone bring an accusation of snobbishness to bear at this point, let me at once explain my own views on this subject. There is not nor has there ever been any degree of snobbishness in the desire to look well—which means to dress well. The mad infatuation for finery is simply lack of common sense. A person should dress and live within his means, of course, but too many people disregard the little niceties of dress that are not necessarily expensive. Good taste is the desideratum. What man or woman cannot recall the delightful picture presented by some charming girl in perhaps poor circumstances who has made her limited means go a long way in adorning her person? The gingham frock correctly made and becomingly worn is far better than the brocaded silk that neither fits nor suits the carriage or complexion of the wearer. It is never snobbish to look well, it is simply self-respect that prompts people to look their best. Those who have means and fail to make themselves presentable are simply careless or ignorant.

Out-of-the-Way Localities Helped by Pictures

Go to any village in America—and for the matter of that any other part of the world where pictures are shown—and note the changes the years and the screen have brought. If you originally came from a small town you may even be able to make comparisons. You will find the town brighter, cleaner, the people brighter, —yes, and cleaner. You will find the show windows more tastefully dressed, and the mercantile establishments doing better business. You will find less idling of time and greater inclination to study. The pool room will be less popular if still in existence; the cross roads store or the postoffice will no longer be the center of attraction. But the brightly lighted front of the cinema palace will be the oasis in the desert. You will find more enlightened people, people able and glad to talk of something besides the crops and the weather. Not that the crops and the weather are not perfectly good topics of conversation, but their ramifications are limited.

I call to mind an incident told me not long ago of a raw youth from the back country who came to town. Some of his city relatives took him to a fashionable cafe, not without covert grins as they anticipated his probable boorishness and lack of table etiquette. The repast went off quite as usual and the lad expressed no particular surprise as the sumptuousness of either the appointments or the meal. At last they brought on the finger bowls and the city people sat back prepared to laugh at their country cousin drink the water contained therein. To their astonishment he did nothing of the sort, but rinsed his fingers, delicately touched his lips with their dampened tips, dried his hands on the napkin, touched it to his lips and placed it beside the finger bowl. He caught a surprised look on the face of one of the other diners and a slow grin spread over his sun-tanned face: "Thought I'd act like a boob, didn't you?" he asked. "You forgot, we've got a pic are show in our town and I know how people do these things."

There's my thesis in a nutshell. The service the pictures are doing in such ways is inestimable. A small thing, after all, you may say—and if particularly given to the idea still obtaining in some minds that the niceties of dress or deportment are merely affectations and count for little beside sturdy man or womanhood, you may add that my attitude smacks of superciliousness. Permit me to reply that no one was ever harmed by being taught the habits of neatness. I dare say that George Washington could take a pinch of snuff with as much grace as a courtier, but it did not affect his fighting or diplomatic qualities. If one desires to mix with the world, he will lose nothing by knowing how to do as the Romans do. If we know no better and those about us know no better, perhaps uncouthness is of small importance—but once let us leave the home nest and take flight for the strange places of earth and we will soon begin to understand that manners as well as morals count for a great deal in the struggle for existence and success in life.

I have endeavored to make my pictures reflect correctly the things they are purported to represent. If the scene is a fashionable one, the persons appearing therein must know how to wear their clothes and must have the right clothing to wear. They must know how to act, how to stand, how to walk. They must be natural and easy, breeding must be at all times evident. Else, you see, I am destroying all my effort and failing to live up to my ideals. I am not giving the public which sees my pictures a truthful version of life under given conditions. I am doing myself and my audience an injury.

Aside from all this, the visual satisfaction afforded by a well dressed picture—if it is that kind of a picture—is worth the effort. The eye takes in more than it registers on the visual organism. The mind gains impressions the eye does not appear to see. These impressions affect materially the thoughts one thinks about a subject. We may not be able to say why a thing pleases us or why it fails to do so. The senses are limited, the mind is unlimited. Expression is limited, thought has no limits.

The producer of pictures must appeal to the mind as well as to the eye.

Screen Aids "Better Pay for Teachers" Movement

Ever on the alert to advance a movement of great national necessity, a number of newspapers are furthering the efforts of The Literary Digest "Topics of the Day" in making public the plea, "Better Pay for School Teachers," which is attracting the attention of all true Americans who have the future of their country at heart. In addition to exhibiting on the screen special topics from the leading dailies reciting the just need of more pay for school teachers who mold the minds of the rising generation, "Topics of the Day" is offering a weekly prize of $50 for the best reason "Why School Teachers' Pay Should Be Raised."

Teachers all over the country are entering this contest and will thus bring the name of their city on the picture screens throughout the United States by writing a prize "reason" for "Topics of the Day." This contest is open to school teachers only and answers should be limited to fifty words. Contestants should mail their "reasons" to the "Topics Editor," The Literary Digest, New York City. The winner each week will be given credit when the "reasons" are shown on the screen in over 2,500 theaters that are presenting "Topics of the Day." In this manner over fifteen millions of people will read the teachers' message.

The winner of the first week's prize of $50 is announced to be Miss Stella Davidson, 4844 Pulaski avenue, Germantown, Pa., who teaches in the Allison School, Philadelphia. Miss Davidson's $50 prize topic follows:

STOP! LOOK! LISTEN!

STOP to consider where your indifference on educational matters lead!

LOOK at the statement that 140,000 children in the United States are without teachers!

LISTEN to the appeal of these self-sacrificing guardians of your children's future—the appeal for a living salary!

Slides Entertain Teachers With Polar Scenes

An interesting feature on the program of the Williamson County Teachers' Association at Marion, Ill., was the lecture at the First Baptist Church, given by Prof. W. Elmer Ekblaw of the University of Illinois. The lecture was on "The Crockerland Polar Expedition" and was illustrated with many beautiful colored stereopticon slides. Mr. Ekblaw was with the expedition four years.

How the Churches Are Moving on the Moving Picture Trail

Methodists and Catholics Have Organized for Screen Work in Their Fields and Have Had Milestones in Their Church History Registered on the Film for Campaign Use

By Walter F. Eberhardt

BEFORE it develops its fullest degree of service the moving picture still has far to go. In the religious field it has of late been making long strides in the direction of universal use. Its official adoption by two large church organizations as a means of perpetuating religious milestones in their history is proof that the pioneer work of those clergymen who, without assistance and sometimes in the face of opposition, introduced the moving picture as a factor in the general work of their churches, has not gone entirely without recognition.

The Methodist Episcopal Church has recently had a film produced, "The World at Columbus," commemorating the Methodist Centenary, held last June. The Catholic church has prepared "American Catholics in War and Reconstruction." These two films, both prepared by Famous Players-Lasky Corporation's educational department under the supervision of committees of the respective denominations, are merely blazing the trail for the larger use of motion pictures in this direction.

Under the supervision of its Division of Stereopticons, Lectures and Motion Pictures, the Methodist church will spend large sums for film work, coming from the total appropriation of $170,000,000, made by the church at its centenary.

The National Catholic War Council has announced a nation-wide civic education campaign, for which its film will be a forerunner. A distinction must be made. The Catholic campaign will be used only in its parishes, in community centers, etc., under the supervision of the church and its agencies. In a strictly ecclesiastical sense this church does not approve of the use of motion pictures in connection with religious services. In the Methodist Episcopal church the film has frequently been used in the pulpit supplementing the spoken word, driving home a moral lesson more forcibly and presenting a text in an interesting and impressive manner.

"The World at Columbus" runs six reels. It opens with the convention at Columbus, when 12,000 communicants participated to make it a success. Among the notables shown are William Jennings Bryan, Secretary of the Navy Daniels and Sergeant Alvin York, referred to as the bravest hero of the war. The convention was called the centenary because it celebrated the church's one hundredth anniversary of missionary work. Consequently a large part of the film shows the mission work at home and abroad, illustrating not only the vast extent of this work, but also the aims for which some of this $170,000,000 will be used. The film also shows the gigantic open-air screen, 132 by 140 feet, on which more than 800 films were projected for delegates at this convention.

Catholic War Workers at the Rest Cottage at Camp May, N. J., Whose Services Did Much to Help the Boys in Service.

Two reels of the film are taken up with "The Wayfarer," the film version of the pageant presented for five weeks by the Interchurch World Movement at Madison Square Garden, New York. In allegory form it aims to show that human beings are simply wayfarers traveling through trials and disappointments under a divine guidance to a common understanding. The first scene shows an incident of the world war—French villagers driven out to return only after a counter attack has freed the village. Stricken

Closing scene of "The Wayfarer," in which over 2,500 people took part. This is a moving picture of a pageant presented by the Interchurch World Movement and is being shown as part of "The World in Columbus," a six-reel picture commemorating the centenary convention of the Methodist Episcopal Church, held in Columbus, Ohio, last June.

at the grief and desolation they bow down, and understanding says: "The people seek help and inspiration in prayer."

The scene fades and in its place comes ancient Babylon. When the anguish is at its height over the destruction of the temple, heavenly messengers appear with the word of comfort: "All nations shall see the salvation of God."

There ensues the story of the Nativity, followed by an interlude of despair when the crucifixion comes, only to be buoyed up again with the hope and promise offered in the resurrection. The picture concludes with a processional of famous characters, including: Constantine the First, the Archbishop of Canterbury, John Wycliffe, Joan of Arc, Martin Luther, John Wesley, George Washington and Abraham Lincoln.

"American Catholics in War and Reconstruction" reviews the patriotic services of the Catholic hierarchy, clergy and 20,000,000 American Catholics during the war. It was prepared under the direction of the committee on special war activities of the National Catholic War Council with the assistance of the Knights of Columbus committee on war activities. Several hundred feet of film show the devastation of war in Europe and America's response for succor. When the time comes for America to participate, the picture shows Cardinal Gibbons pledging the support of 20,000,000 Catholics in this country—and the subsequent redemption of that pledge.

The work performed by the Knights of Columbus is taken up in one reel entitled "Over There and Home Again with the K. of C." Other war activities are shown in the formation of the National Catholic War Council, which directed the Catholic welfare projects in connection with the war, the great work of the Knights of Columbus committee on war activities, the committee on special war activities, which planned and managed the other welfare work of Catholics in the United States during wartime, the work of Catholic women's and men's organizations, the co-operation of the parochial schools and the student army training corps at Catholic schools and colleges. Beginning with the pronouncement on "social reconstruction" by the administrative bishops of the council after the armistice, the picture takes up the after-the-war activities. The work of obtaining employment for discharged soldiers, of assisting their families, the establishment of community houses, of vocational schools, of hospital clinics, of clubs for working men and women and other welfare movements are accurately depicted.

The film shows the presentation of the distinguished service medal by President Wilson to Rev. John J. Burke, C. S. F., chairman of the National Catholic War Council committee on special war activities, and James A. Flaherty, supreme grand knight of the Knights of Columbus, in recognition of their valuable and patriotic war services.

From "The Wayfarer"—Opening the Tomb After the Resurrection and Finding It Empty.

Futher points of interest are shown in the formation of the National Catholic Welfare Council to perpetuate the work of the War Council, and in letters of commendation of this movement addressed to the various individuals who fostered it. One letter is from Pope Benedict XV and the other from Archbishop Bonzana.

Both the film prepared by the Methodist church and the Catholic commemoration picture will be circulated throughout the country, according to present plans. The Methodist picture had its premier December 14 at St. James M. E. Church, New York. Curiously enough it marked the eighty-ninth anniversary of the church and the preacher for the evening was Rev. Dr. Chester C. Marshall, who resigned the pastorate of St. James to take up new duties as the director of the Division of Stereopticons, Lectures and Motion Pictures, which prepared this film. Since then it has been exhibited before a convention of area secretaries, held recently at Chicago.

"American Catholics in War and Reconstruction" had its premier at Gonzaga College, Washington, D. C., and has since had various exhibitions in New York state.

As pictures they mark the most stupendous undertaking ever attempted outside of the theatrical field. As instruments of either religious teaching or civic education they impress the potent power of the screen upon fields hitherto undeveloped in a way that brooks of no denial.

Gigantic Open Air Screen Upon Which 800 Films Were Projected for Delegates at the Methodist Centenary Convention.

Boston Uses Reel and Slide in Her Work to Mak the Public Schools Community Centers

The department of the Boston school committee for the extended use of public schools is using both moving pictures and lantern slides in showing broadcast the seed that will be reaped in a future harvest of good citizenship. The committee is using both high and grade schools as centers for the development of intelligent public spirit through their community use, for free discussion of public question and for all wholesome civic, educational and recreational activities. They are the people's clubhouses for adults, not for children, the committee states, but are to be common gathering places for the people of the city, rallying points for community effort and neighborhood co-operation. On afternoons and evenings the list of activities is so interesting that it is given here in full.

The list includes: Illustrated Talks, Educational Motion Pictures, Patriotic Rallies, Mectings and Receptions, Concerts, Lectures, Entertainments, Forums, Victory, Liberty and Community Singing, Home and School Associations, Parents' and Alumni Associations, Local Civic and Municipal Improvement Associations, Citizens' Mass Meetings, Women's Clubs, Boy and Girl Scout Troops, Military Drill, Orchestras, Brass Bands, Glee and Choral Clubs, Junior City Councils, Parliamentary Law, Debating and Dramatic Clubs, Dressmaking, Millinery and Embroidery Clubs, Athletic and Gymnasium Games, Folk and Social Dancing, Arts and Crafts, Basketry and Printing Clubs, Fraternal Societies, Lodge Meetings, Teachers' Conferences, Suppers, Whist Parties, Food Demonstrations, Red Cross Relief and Americanization Work, Public Receptions for City, State and National Officials, and to Candidates for Public Office.

The Bureau of Motion Pictures of the American Red Cross through Director W. E. Waddell announces that it has on hand quite a stock of original negative embracing shots which might be of material use to feature producers as atmosphere. This film was taken by Red Cross cameramen of experience, thoroughly familiar with feature requirements, and include scenes in France, Italy, Russia (Siberia, Archangel), Belgium, Montenegro, Serbia, Albania, and that part of the Rhine territory occupied by the American Army, as well as other parts of the world where Red Cross operators have been and are now located. While the Bureau of Pictures of the Red Cross is not in the film business commercially, yet it is conducted as nearly upon a self-supporting basis as possible, and directors are invited to correspond with the bureau when in need of such material, which will gladly be furnished at commercial rates.

Shooting Wild Goats With a Moving Picture Camera

To Know How Anything Is Done Increases Interest in It, and This Story of a Film Told to Children Would Undoubtedly Attract and Hold Their Attention to the Film Itself

By Stanley H. Twist

(Editor Rothacker "Outdoors" Film Series)

OUR head guide finished a thirty-foot slide down the side of Mt. Goodsir. Old Goodsir's bald head at this place was of about a 90 degree angle. The guide made the descent in a sitting posture and stopped only when he landed on the shelf of rock where I was resting. Then, after an overture of the most efficient profanity I ever heard, he made this statement:

"You've got as much chance getting a picture of them mountain goats as you'd have filming the ex-kaiser with the golden throne as a background."

In one respect I agreed with him then and I agree with him now. Up to that time we had been chasing wild goats on and about Mt. Goodsir for over three weeks without once getting close enough to any to make setting up the camera worth while. When we left the Chicago studios to go into the Canadian Rockies, 600 and 700 miles north of Montana, in quest of wild game and scenic pictures for the Rothacker "Outdoors" motion picture series, the president of our company knew as well as I did that no movie Nimrod had ever bagged a wild goat film, and neither of us ever expected to get a wild goat picture unless taken in a zoo.

Accompany us on a typical goat hunt. One of the guides reports soon after daylight that above the timberline of a nearby mountain he has spied, through his binoculars, little white specks which must be mountain goats. When two of the guides, a cameraman and myself reach the base of the mountain we settle down to a day's hard—and dangerous—work. It is only two or three miles to the timberline of the mountain, but those two or three miles mean a process of pushing your way upward through a barrier of undergrowth, fallen timbers and jungle-like brush. Our faces are scratched and our legs bruised when we reach the timberline about noon. Beyond the timberline the traveling is easier—but more dangerous. Here the formation consists of shale, a loose slate-like rock, and of tundra, a short dry grass vegetation. When we are ascending a 90 to 120 degree slope in this loose shale we must go very cautiously, testing each tentative foothold most carefully before trusting the weight of the body on it.

Shortly after passing the timber the cameraman and I start on a wide detour. The goats at this time are about half way between

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The camera man needed fresh meat, so two of them were shot after the camera had made its record of the herd as it passed.

the timberline and the summit. Our purpose in making the detour is to get above the goat herd, between them and the summit. If we can get above the goats, the guides are to drive them up to us. It would be useless for us to try to slip up on them. A wild goat is strong on smell—in two respects. He can smell a man even farther than a man can smell him. In the mountains the air currents invariably travel upward. If we approached the goats directly from below their noses would tell them that we were on our way and they would very shortly be on their way. Even if the air currents were favorable to us and the goats would not catch our scent, the sentinel of the herd would spot us before we could hope to get within 500 yards of them—and in order to do any good with the camera we had to get at least within twenty or thirty yards. Our only hope of getting the coveted close-up film lies in a peculiarity of the goat instinct. When danger threatens a goat will always go up, never down, the mountainside, and seldom to the right or left, but invariably up, up. When they arrive at the summit of one mountain and they cannot go any further upward they will go down the other side in order to hurry up to the top of the highest neighboring peak.

The plan of the cameraman and myself is to get above the goats undetected. Then the guides below will boldly show them-

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A "close-up" that was not so very close, but one that shows the mountain goat as he looks to the observer on the mountainside.

selves and start toward the herd. The goats will make for the top of the mountain. Our hope is that, lying in ambush near the summit, we can film the herd as it passes by in flight from the guides. Among the mountain fastnesses a goat is in his element. Here he can cover in a few minutes a distance which would take a man hours to negotiate, if at all. On the mountain top he is virtually monarch of his domain. Bears are too clumsy to arouse in him any emotion stronger than mild curiosity as to what the bear is doing so far from home. Wildcats do not go that high. The eagle is the only creature that disputes the goat's sovereignty of the mountain tops. Through my field glasses it was once my good fortune to witness an eagle settling a boundary dispute with a goat. The goat butted earnestly at the monarch of the air every time it swooped down for another clawful of goat wool. Mr. Goat withstood fully twenty minutes of the eagle's ruthlessness before deciding to accept its viewpoint in the matter. Personally, I should not like to come face to face with a Rocky Mountain goat unless I were accompanied with trustworthy firearms. Unless stopped by a bullet the goat would open up with a high velocity butt. Then he would finish the job with his forefeet. Climbing over the rocks keeps a goat's hoofs at a razor edge, you might say. A stroke from a goat's front hoof would tear a hunter's flesh like a knife.

Day after day we continued this one-sided game of tag, climbing one mountain after another. I suppose last summer was the most entertaining summer the goats around Mt. Goodsir ever had. The cameramen were for giving it up. The guides took sides with me; they were for keeping up the chase. After about a month of it I was thoroughly convinced that the only way to beat the goats to the top of a mountain was to be at the top of a mountain before the goats set foot on that particular mountain. So we struck camp and for three days traveled northward.

We made camp late in the afternoon of the third day, having spied a herd of goats high up on a moutnain. We picked out our mountain. We carried enough provisions to the top to last two men ten days. The day we carried the provisions up the goats were on a peak about twelve miles away. A cameraman and I settled ourselves for a long wait until the other cameraman and the four guides drove the mountain (goats) to Mohammed. On the fifth day we awoke to see white specks on the slope of the neighboring peak. The guides and other cameraman had driven our quarry from one mountain to another until our peak was the next stop.

Early the next morning we saw one of the five men at the timberline start toward the herd. We knew the other four men would make the ascent from other points so as to arrive at the peak at as nearly the same time as possible, thus to keep the goats

(Continued on page 22)

The Visual Instruction Department Meeting at the N. E. A. Cleveland Convention

By Charles F. Pye

(Secretary Iowa State Teachers' Association and of the Department of Visual Education, National Education Association.)

"If, as the result of this conference, this department can do nothing more than create sufficient interest to begin a nation-wide study of visual instruction, it will have done a most commendable piece of work."—Professor Charles Roach, in his address at the department meeting.

Twelve thousand of the public school educators of the country flocked to Cleveland, Ohio, recently, to attend the superintendents' convention of the National Education Association. One of the most important features of the convention was the first meeting of the department of visual education in the Hollenden Hotel on Wednesday afternoon, February 25, yet it was attended by less than five hundred people and not all of them were teachers. For this apparently small attendance there were several causes, several other meetings at the same hour being one of the greatest, but whatever the other causes were, lack of interest in visual education was not among them. Interest was apparent throughout the many meetings of the various departments, where films and slides were shown, and in hotel lobby talks and the more or less informal conferences and discussions on the subject.

Ex-President Eliot in a recent publication says: "I have been urging for some years that American education is seriously defective in that it provides an inadequate amount of training of the senses, particularly of the eye. It relies far too much on book work. There ought to be incorporated into elementary and secondary school work a much larger proportion of accurate eye work and hand work combined with simultaneous training of the memory and of the capacity for describing correctly either orally or in writing things observed and done."

The Department of Visual Education of the National Education Association is to correct, in one particular, at least, the defects that President Eliot has observed in American education. President Eliot isn't chanting a pessimistic solo when he makes such an observation. A great chorus of students of education, business men and parents unite their voices with that of the great president of Harvard. But singing solos or even choruses will never build up the woodpile. Someone must saw the wood. The department of education should unite all those forces that believe that an ounce of practice is worth a whole barrelful of mere theory. It is to work out definitely, concretely in workable, usable form the what, the how and the when of visual education.

The first meeting, though partaking somewhat of the character of a packed party caucus where the "outs" were trying to turn out the "ins," was a distinct gain and a real forward movement. It demonstrated at once a danger and a direction—the danger of being dominated by commercial interests and the direction of the best interests of the school without any relation to the bearing that it wild have upon the financial interests of any man or body of men.

The new department was fortunate in having for its presiding officer a man who had tact and backbone. L. N. Hines, state superintendent of public instruction for Indiana was the right man in the right place. Charles Roach of the extension department of Iowa State College read the first paper, which is given in part in the MOVING PICTURE AGE of this issue.

Dr. J. Paul Goode of the University of Chicago, a pioneer in the visual education field, who has patiently, persistently and persuasively pointed out the new way, was the second speaker. To-day he is seeing his dreams come true in the movement to put pictures into practical use in the school. "The printed page," says Dr. Goode, "is one of the slowest means of presenting information. To see a coral reef for even a few minutes will give a far more intimate realization of its character than any amount of printed description could do. With the impression of the reef seen, felt, heard and smelled—a foundation is laid for a life long interest in all sorts of spoken description and discussion of coral reefs." "Obviously," said he, "it is impossible for most people to travel to the ends of the earth and come into actual contact with life—so to the aid of the printed page has been brought more and more in recent years many devices in visual education to enlist the eye in arousing interest, deepening impressions, making it easier for the student to learn and to retain the lesson."

The map, the globe, the geographical museum, pictures with especial reference to the wonderful collection now made available through the National Geographic Society were all discussed briefly. The slide and the stereograph were subjects of a more detailed treatment. The reference to the stereograph as the best picture yet available will meet with approval from practical school people. In this connection, Dr. Goode says: "The photograph presents but two dimensions. At best it suggests the third. We are generous and out of our own experiences supply the third. But the stereo—camera and the stereoscope work a miracle. They supply the actuality of binocular vision and the third dimension is presented to the eye in vivid reality." How the stereograph may be used more effectively was considered at some length. His transition from the stereograph to the moving picture was unique and clever. "The stereograph arrives at perfection in presenting the perception of solidity and distance—the third dimension. There is nothing to compare to it in this service but it is a static world. The waterfall is a frozen waterfall. The wave is an arrested wave. Motion is absent, and motion is another dimension. The presentation of motion in pictures is an arrival at another apex of perfection. The jetting plunging water of the cataract is there before our eyes. The gracefully moving animal, the rushing waves, the swaying trees are all there to the last perfect detail of motion. The marvel of it has an endless charm." That visual education is economical rather than expensive was the last contention of the speaker. "It will pay school boards to invest in the proven methods of visual education," said he. As a concrete example Racine, Wis., was cited where the percentage of failures was cut down from ten to five, thus saving the tax payers of the Wisconsin city the tidy little sum of $15,000.

* * *

Superintendent J. H. Francis of Columbus, Ohio, discussed rather briefly "The Concrete in Education." "The concrete in education would have saved us from the world war," he claimed. "It was abstractions and indefiniteness that hurled us into the contest. Only as a teacher is concrete does she really teach. There is no good teaching that is not concrete. Yet there is an enormous amount of poor teaching in the world."

The Free-For-All or Round Table was opened by Superintendent Frank A. Gause of Bay City, Mich. One of the best papers of the afternoon was presented by Superintendent Gause. It dealt, not with generalities, but with facts and figures, and though liars figure occasionally, figures don't lie. His statistics were a wonderful demonstration as to what can be done in a city where they really attempt to solve the problem of interesting the child. His psychology was accurate, his conclusions sound and the results illuminating. General discussion of themes pertinent and impertinent to the subject in hand was participated in by Prof. W. H. Dudley of the University of Wisconsin, B. L. Singley of Meadeville, Pa., W. F. Russell of the University of Iowa, Mr. Curtis of the Atlas Film Company and others. The affair was just becoming interesting, at least from the standpoint of the onlookers, when the hour came for adjournment. The officers of the department were re-elected for another year, and President Hines promised that the discussion would begin at Salt Lake City right where it left off at Cleveland.

* * *

Mr. Pye's report closes with the adjournment of the formal meeting of the department. Two other gatherings, both of them informal, remain to be noted. They promise results more definite than any yet obtained in the way of mutual understanding and co-operative work among film producers, equipment manufacturers and educators in the scientific production for and systematic use of moving pictures in the schools. At the first of these conferences, where Dr. W. H. Dudley, chief of the Bureau of Visual Instruction, University of Wisconsin, presided, it was decided by the rather small number of commercial representatives and educators present to take up again at a second meeting and dinner at the Hollenden the proposal of Arthur J. Klein, executive secretary of the National University Extension Association, that a national association of educators and commercial moving picture men be formed.

At the dinner and its aftermath of conference, Dr. Dudley presiding and Mr. Klein acting as secretary, the original proposal of Mr. Klein was discussed until a rather late hour. The commercial men and the educators—there were between thirty and forty of them—all had their say and some of them said it several times. Eagerness to bring about contact between producer and user was apparent. Most of the difficulties in the way were so well understood that they were hardly mentioned. The main issue was "How to Do It," and on this point there was some confusion of thought and misunderstanding. The net result was the adoption of a motion with its two amendments, reported by the secretary as follows:

* * *

Report of action of an informal conference on educational use of visual aids held at the Hotel Hollenden, Cleveland, Ohio, on Wednesday, February 25, 1920, Dr. W. H. Dudley, University of Wisconsin, in the chair.

Moved by Mr. Wilson of Detroit, and passed:

That a committee of nine educators, in no way concerned in or connected with commercial visual instruction organizations, be appointed to invite all persons interested in the educational use of visual aids, including representatives of commercial and industrial organizations, to a conference, to be held within two months if possible, for the purpose of perfecting a permanent organization.

Discussion at the conference indicated that the desire was that the organization committee of nine should draft tentative plans for the organization and conduct of the permanent association, such plans to be used as the basis of discussion at the conference. This was embodied in no motion. The opinion of the conference seemed to be that control of the permanent organization should be vested in the educators but that support should be accepted from and close co-operative relations established with commercial and industrial interests.

A. J. KLEIN,
Secretary of Informal Conference.

Community Welfare Work Promoted by Moving Picture

National Organization Uses the Screen to State Problems of Health and Sanitation and Point the Way to Their Solution by Communities and Individuals

By A. E. Regnis

(Illustrations from Photographs—Courtesy National Organization for Public Health Nursing.)

METHODS for conserving public health are better understood and more abundant in large cities than in remote rural districts, yet country places are learning and they eagerly grasp the opportunities to learn. One of these opportunities is given in "An Equal Chance," a film showing the introduction of a public health nurse in a country town, and the results that followed. The title of the picture is based on its purpose, for the public health nurse who took charge of a dangerous and pitiful situation showed no favors to the rich and neglected none of the poor, but all had an equal chance to share in the good which she brought into the community.

A public health nurse working among the Arapahoe Indians on the Wind River Reservation in the state of Wyoming.

"An Equal Chance" was produced by the National Organization for Public Health Nursing, with headquarters at 156 Fifth avenue, New York, and branch offices in Chicago and Portland, Ore. The scenario is by Gilbert Tucker and James Rorty, and was directed by Carlyle Ellis, Autograph Films. The picture is timely for it presents the public health nurse and her work, which is a subject which will doubtless attract more attention in the future than in the past. The National Organization for Public Health Nursing works in co-operation with the New York State Department of Health with whose help this picture was produced. The story part of the film was taken in Duchess county, New York. Other pictures were taken in the Wind River Indian Reservation in Wyoming, among the negro population in St. Mary's Parish, La., where the colored people present problems which call for intelligent consideration, and in Chicago where the cosmopolitan character of the population presents rare opportunities to illustrate various phases of betterment work.

In addition to bedside care, attention to the sick, home instruction and country school nursing which are woven into the story, the "film within the film" which is introduced makes it possible to include accurate representations of various other branches of public health nursing, such as maternity care, infant welfare, and the best management and care of tuberculosis. This is skillfully accomplished without breaking the thread of the narrative. In that manner the film within the the film is made to tell its own story which is interesting and possesses intrinsic value of its own, and at the same time it adroitly supplements the main film and rounds out and brings the whole to a climax.

The films are intended to serve an educational purpose. They show the latest development of the idea of doing good to the public by enabling it to see its own wants and to know how to supply them. The congested districts of cities have long had their "settlement workers," and no one now questions the need of such; but it is not so generally understood that similar work is needed in many a rural community where even the most elementary rules of sanitation are not always observed. It is there that the trained worker's services are needed, and the film here under consideration deals with that problem and points the way to its solution. In this instance it is the public health nurse who rises to the occasion and meets the demand.

The scene opens in Shirleyville Township in the fall of 1918. The time was important for that was the closing of the war, just prior to the signing of the armistice, and Shirleyville like so many other communities in all parts of the United States had contributed liberally to overseas forces. It had sent its doctors until its home force had been reduced to the danger point, only one practicing physician remaining to care for the sick of the entire township. His load was heavy enough when the people were in usual health but at the most inopportune time an epidemic of influenza struck the community and doubled or trebled his work almost overnight. He struggled against the odds and contended with the impossible until the limit of his endurance had been reached. When he could no longer care for the people who depended on him for help he applied to a nursing association in a neighboring city for assistance. At first the nursing association could not comply with his request because of heavy duties nearer home, but later it was found possible to spare a nurse for Shirleyville.

Complications began almost immediately due largely to misunderstanding. The richest farmer in the district, Reynolds, had a sick child in his home and learning that the nurse was about to arrive from the city, he made up his mind to appropriate her services to the benefit of his child. His money had made it possible for him to have his own way in so many cases and for so long a time, he supposed that as a matter of course he could do the same in this instance. He knew also that no other family in the district could overbid him. However, Miss Gillis, the public health nurse, explained that there were other families in the district who had sickness and that all must be given an equal chance in the emergency. The rich farmer saw the force of the argument and the justness of the plan under which the public health nurse was assigned her work, and was completely won over and became and advocate of the plan.

He went even further than that when time had been given the nurse to show the extent of the field of her usefulness in the township. Not only did Miss Gillis prove herself an efficient aid of the doctor in the sick room, but she carried on an educational work in teaching sickness prevention and the methods of preserving health in the community. This practical demonstration won the rich farmer's enthusiastic support. As a result of Miss Gillis' work the children were taught health habits and so well were they instructed that they successfully passed regular examinations by the doctor. Not only Mr. Reynolds, but the whole district—children, middle-aged and old—soon discovered that in Miss Gillis

Visiting the squaws and papooses in the teepees on the reservation and demonstrating the value of health measures.

it had acquired a public servant who was almost indispensable not only in an emergency but in the every day work and play of the community.

At this stage of the story the "film within the film" is introduced. Mr. Reynolds was largely responsible for it, for when he had seen the good work that had been accomplished in so short a time, he took measures toward securing a public health nurse for the township permanently. To bring this about he asked the state health department to send Shirleyville a healthmobile and then caused a massmeeting to be called to take vote on the proposition of retaining its health nurse for the future. The healthmobile came, bringing with it a moving picture outfit, and gave public exhibitions showing the work of health nurses in fields where conditions were various and unpromising situations many. It was taken for granted that if educational work was successful where circumstances were as adverse as they well could be, success would be even more marked in the average community. The film which the healthmobile brought was well calculated to bring the desired result for it told an interesting story—several in fact. Among the healthmobile pictures were those showing the work of the health

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Studies Become Entertainment in Parochial Schools Using Moving Pictures

Through the introduction of moving picture and stereopticon classes, history, geography, nature and other studies are ceasing to be the bugbear they once were to about 7,000 boys and girls in the parochial schools of Louisville, Ky. Already fifteen parochial schools in that city have projectors in operation and "teaching with the pictures" forms a regular part of the instruction. It is stated that the system, which has the approval of the diocesan educational authorities, has been so successful that it will soon be installed in all other parochial schools in Louisville.

Educational pictures were introduced into the Louisville schools through negotiations with a large motion picture house which furnished a standard type of school equipment and supplies the slides and films in several series, according to the subjects with which they are used. The movement was inaugurated by the Catholic National Association and the plan, it is said, is being followed generally by Catholic schools in many large cities. The courses were arranged by educational experts from Catholic universities and leading normal schools, in conjunction with the producers. New pictures are being turned out constantly.

The courses used in the Louisville schools include history, geography, natural sciences and a special course in "Lessons in Citizenship for Young Americans." The pictures follow the textbook lessons, but go into greater detail and the whole is usually presented in simple drama or story form. The teachers are enthusiastic over the results and it is said that the children's interest never lags for a minute during the classes, even though the lessons are the same old narrations of events they disliked in the histories; accounts of rivers and cities and industries of other lands, facts of science and patriotic lessons which children used to recite often without knowing the meaning of their words. Geography lessons are made interesting through pictures of travel in this and foreign countries. Teachers say that only serious illness can now keep the boys and girls away from school when they know there is to be a trip to China, a visit to New York or Washington, or an excursion into a coal mine or great steel plant.

The biographies of great men are taught in dramatizations of their lives. In nature study the children are shown how the bees make and store their honey, how an ugly caterpillar becomes a beautiful moth and how a tiny seed grows into a giant tree. The children are also being made familiar through pictures with the workings and institutions of the United States government. Child dramas and funny pictures will be shown from time to time to heighten interest among the pupils. Speaking for the system, one of the teachers in Louisville recently said:

"Although this is a great forward step, it simply is an application of old and sound educational principles. Children, and grown folks too for that matter, more readily grasp and retain what they can see than mere printed words. Our children not only learn the lessons prescribed, but their minds are stimulated to seek more information than the books or even the pictures give. At their play and at home they discuss what they have seen in the pictures."

Pioneer Work in Visual Education Movement Proposed by Professor of California University

Dr. Gilbert Ellis Bailey, professor of geology of the University of Southern California and scientist of The Historical Film Corporation of America, declares that the day of old-time educational methods has passed, and that the day of the Cinema University is here. Visual education is superseding textbook education, he says, and the textbook of the immediate future will be a film. The lecture hall is to be metamorphosed into a combination moving picture theater and lecture room, and the class of fifty students is to become a class of from 1,000 to 3,000. The net result is to be democracy in education —the education of the many instead of the few; cheaper and better education; a larger curriculum; fewer, better and higher paid professors; earlier graduations; better equipped students; greater mastery of subjects, and a vast saving of money and years. Students better equipped to fight successfully the battle of life will graduate from the university at fifteen years instead of eighteen to twenty-three, thus adding three to eight years to the economic value of every life, and thereby increasing production, adding to the wealth of the nation, making a higher class citizenry and doing away with poverty.

Dr. Bailey sees all this, not a golden dream of the future, but declares that the time is already here; that the University of Southern California is preparing to pioneer in the visual educational movement, and that he himself, backed by the Historical Film Corporation of America, has already launched a propaganda for the cinema university among the schools, colleges and universities of America. Dr. Bailey stated that the newest textbook on any subject is always about five years behind the latest scientific developments on that subject, but that by the use of the camera a film may be brought up-to-date every day in the year if new discoveries on the subject are made that often. He foresees a vast central educational laboratory, employing the greatest authorities in the world on all educational subjects, each professor building films on the subjects upon which he is most expert. Many prints will be made from the negatives thus produced, and through an intercollegiate distribution system will be disseminated throughout the world, kept up-to-date and maintained in the same perfection as a gigantic circulating library.

Los Angeles is proposed as the center of production of the cinema university, with branches in the Middle West and East.

Community Welfare Work Promoted by Moving Picture

(*Continued from page* 17)

nurses in the open air schools for tuberculosis children, among the Shoshone and Arapahoe Indians in Wyoming, on the Wind River Reservation; other pictures demonstrated the work among negroes in Louisiana. These peoples—the Louisiana negroes and the Wyoming Indians—live far apart and in climates very different and among other conditions with little in common, yet the work accomplished even under such unpromising circumstances was so highly satisfactory, as the film presented it, that at the close of the healthmobile exhibition the people of Shirleyville no longer had any doubts as to whether they wished the public health nurse to remain with them permanently. When Farmer Reynolds put the question to the meeting, the vote to keep the nurse was unanimous.

* * *

The healthmobile referred to above is a large motor truck equipped with a special body and furnished with a complete motion picture outfit, an electric generator, motion picture projector and a variety of screens. With this car it is possible to visit small and remote communities and to show health films and other exhibits, either independently or in connection with health projects of one kind or another. Since the car generates its own current it can be used independently of the local source of electricity and the projector and screen can be easily mounted on the top of the car, thus making outdoor motion pictures possible. If desired a screen may be rigged against a tree or building and the motion picture machine mounted

One of the public health school nurses instructing the health monitor and other pupils in a county school near Poughkeepsie, N. Y.

in or on the car and the pictures thrown from a greater distance, thus permitting use of a larger screen than can be put on the roof of the car itself. The car can also be parked outside of a hall, church or school and by carrying a lead into the building, the motion picture exhibition may be given out-doors. The outfit was first used in connection with exhibits at county fairs and the state fair in New York. Since then it has been tried out in several sections of the state.

Bible History in Films Shown

Students of Bible history in general and Catholics in particular had an opportunity to see interesting moving pictures taken in the Holy Land, on March 11, 12 and 13, when the Catholic Club of South Yonkers showed a series of high-class photoplays at the Elks' Club, Yonkers, N. Y.

The films are produced under the direction of Conde Pallen, editor of the Catholic Encyclopedia, and were taken by the Catholic Art Association of New York at an expense of nearly a million dollars.

They are shown during the Lenten season as part of the program to interest Catholics in entertainment in the spirit of the season. The films have all the thrills of ordinary "reel-stories," in addition to which they depict the attitude of the church on important questions of the day.

This Screen Story Is for All the Children

(*Continued from page* 11)

Marilla was so indignant with her neighbor for allowing the jelly to boil over, that she secretly applauded Anne's sentiments and did not reprove the child, but merely told her brother to show Anne her room upstairs.

Of course Anne stayed at Green Gables and became at once the life of that quiet old house and the talk of the village. Her lively imagination and dramatic activities were a new element in the village, and she was, during her first months there, always in trouble, though she never meant to be naughty. There was the incident of the cameo brooch, for instance. Poor Anne never would have gotten into all that trouble had it not been for her imagination. It began when she was shelling peas, but kept pretending they were caramels, and eating so many. And then when Gilbert Blythe, a

Even an orphan could imagine she was a fine lady and live happy in her world of dreams. They kept realities from hurting too much at times.

neighbor boy of about her own age, threw an apple at her by way of a compliment, she imagined she had been insulted and flew at him like a little termagant, and after chasing him all over the place wound up on the front lawn where she administered a good pommeling to the astonished and admiring boy.

All this took place at a particularly inopportune time, for "Aunt Marilla," as the prim spinster was now called, was at the moment entertaining the minister and a lady caller on the front lawn, and was in the act of explaining that the orphan child was turning out very nicely, much better than Mrs. Pie would admit; that she was, in fact, a very sweet, quiet and lady-like little girl. Naturally Miss Marilla was displeased to have Anne at that moment burst upon the scene in such a fashion, and banished the child to her room for the rest of the day. But Anne, instead of going to her room, went to Miss Marilla's, and there her imagination once more got the better of any discretion she might have had. She dressed up in Miss Marilla's black lace shawl, pinning it with the cameo brooch, stuck some peacock feathers in her hair, and imagined that she was Lady Geraldine Cordelia Fitzgerald. While she was parading up and down the room, enjoying herself hugely in the new costume, the owner of the regal garments came upstairs, found the impenitent Anne and sent her to bed, with two dry crusts and a glass of milk for supper, though Matthew managed to eke out that slender meal with a piece of fried chicken and some doughnuts, which he hoisted to Anne in a paper bag tied to the end of a long pole.

The Sunday school picnic was one of the most important of village festivities, and Anne was greatly excited over the prospect of attending. She was happily trimming her hat with daisies when Marilla entered the room with a sterner look on her plain face than Anne had ever seen there before.

"Anne, where is my cameo brooch?" she demanded severely.

"Cross my heart, I haven't got it," said Anne. "I know I put it back."

"You'll stay in this room till you confess," decreed Marilla, and went out, locking the door.

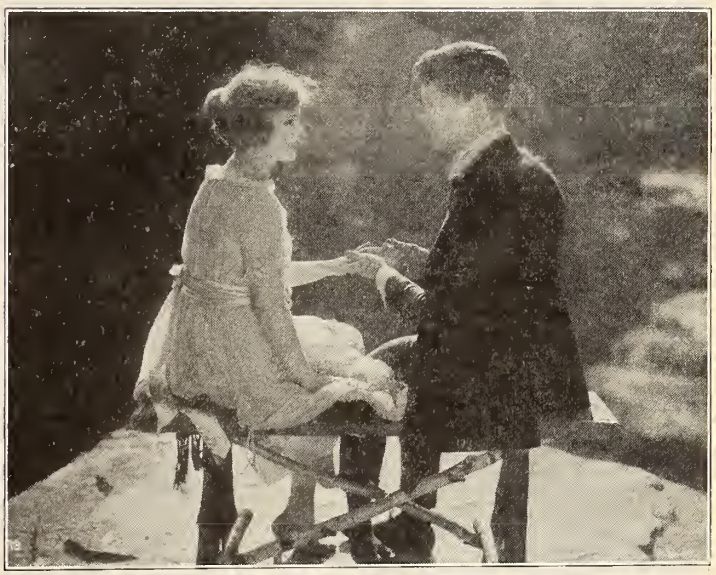
Anne was a more determined as well as a more honest little person than Marilla guessed. The picnic was too wonderful to be missed, so she climbed out of her window, and then, free at last, awoke to the dreadful realization that she did not know where the picnic was being held! One of the wildest adventures of all Anne's life then began. Anne ran hither and thither from one end of the village to the other, seeking information. And surely her guardian angel was in a playful mood that day, else he would not have led the little girl to the spot where the skunk, which Uncle Matthew had mistakenly shot for a rabbit, lay. "Poor little kittie," cried the sympathetic Anne, stooping to see if she could aid the little creature. Alas, for that one moment of sympathy! Poor Anne could not understand why everybody she approached to ask about the picnic should turn and flee from her.

It was a very chastened Anne who crept home that night, and was rescued in the barn by Uncle Matthew, who brought her a quilt, helped her burn her clothes, and then gave her a bottle of stomach medicine and told her to go up in the hayloft to sleep, as sister Marilla was still in no mood to receive the culprit into the house.

But Anne did not spend the night in the hayloft, nor go to sleep unforgiven. For Marilla, feeling chilly as she read her Bible and prayed for guidance in knowing how to deal with this amazing child, got out her seldom-used shawl, and there found the cameo pin, exactly where Anne had left it when she had taken off her borrowed finery and put it away. Marilla, saddened by the thought of her own injustice to the child, went to the barn to ask Anne's forgiveness, and peace settled on the household till Anne's next prank.

The years flew by, and the ugly duckling from the orphanage grew into a lovely girl, the pride and joy of the Cuthberts, and a favorite in the whole village with all save the Pie family. Mrs. Pie had never forgiven Anne for the remarks of their first meeting, and the years had added another grievance to her list against Anne, for Gilbert Blythe, the lad of the apple episode, never had any eyes for Josie Pie after that day, though Josie and her family made every effort to engage the attentions of this youth of Josie's choice.

Sorrow as well as happiness came to Green Gables. Shortly after Anne was graduated from the village high school Uncle Matthew died of heart trouble, aggravated by learning that the bank had failed and that his small savings, intended to be used for Anne's college education, were gone. And another problem fol-



At the end of the world of "make-believe," where all Anne's dreams came true at last and she started out on life's real road of love and labor.

lowed close, for Marilla's eyes, which had been ailing for some time, now failed completely, and she was threatened with complete blindness for the rest of her days unless an operation were resorted to. Anne, with the responsibility now of caring for Marilla, secured the position of school mistress of the village school, and declared that she would someway save enough money to pay for the services of the eye specialist from Boston.

School teaching would have been a pleasure for Anne, who loved children and was adored by them, if she had not numbered among her pupils little Anthony Pie, the smallest and by far the most unwholesome piece of that unpleasant tribe, who accused her of abusing him.

Anne exonerated, and the Pie family having reluctantly apologized, she departed in peace with Gilbert, who persuaded her that somebody else could teach the village school, but that Aunt Marilla and he needed her. Down by the falls in the river they wandered, where years before Gilbert had rescued Anne from almost certain drowning when she had elected to play Elaine and her barge had very nearly gone over the rocks. And there Gilbert placed on Anne's slender finger the ring that pledged her to his love for the rest of her days.

This synopsis, adapted from Realart Pictures' screen version, is based on the four "Anne" books by L. M. Montgomery. Those who have read the books will enjoy renewing their acquaintance with "Anne of Green Gables" on the screen.

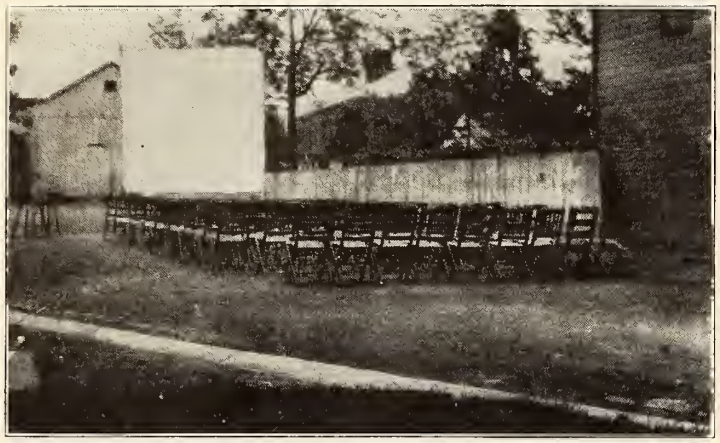
How Moving Pictures Have Helped the Y. M. C. A. Work in the Town of Hanover

(Moving Picture Age does not often publish letters from its subscribers, though the temptation to do so is frequent. In this instance we give Mr. Gross' letter just as it was received from him, hoping that it will prove as heartening and inspiring to Y. M. C. A. secretaries in their work as it has to this magazine in its efforts to promote the religious and educational use of the screen.—Editor.)

YOUNG MEN'S CHRISTIAN ASSOCIATION
Hanover, Pa., February 26, 1920.

Editor MOVING PICTURE AGE:

As a reader of your magazine I have been much helped by the helpful information secured from its columns. You will probably be interested to know that your magazine was of great help



The Y. M. C. A. Open Air Picture Screen as it Appeared in Hanover Last Summer.

to us in placing our Y. M. C. A. here in Hanover on a favorable basis in this community.

Ten months ago, when I accepted this position here as secretary of the Hanover Y. M. C. A., the organization was just about on its last lease of life. In planning how I could promote a program that would be both pleasing and instructive to the community I came across a sample copy of your magazine, for which I later subscribed, and in it I caught the vision of promoting free

Excavating for the New Y. M. C. A. Building on the Same Lot Where the Pictures Were Shown.

pictures in the open air. The enclosed photo will give you the plan followed out, this lot being alongside of our present Y. M. C. A. headquarters, on which we have now begun to erect our new modern Y. M. C. A. building. My action in promoting these open air pictures, to which from 500 to 800 people came out to witness, prompted the board of directors of our Y. M. C. A. to install in the plans of our new building a modern equipment to promote moving pictures. The equipment will be so arranged that the pictures can be projected into the gymnasium or into the lecture room.

Thinking this story of what can be done from ideas gleaned from the MOVING PICTURE AGE would be of service to you in your columns, I remain,

Very cordially yours,
CHARLES A. GROSS, General Secretary.

United States Bureau of Mines Conducts Film Educational Campaign

By M. F. Leopold

(Safety Engineer, United States Bureau of Mines)

The United States Bureau of Mines, Washington, D. C., is conducting a nation-wide motion picture educational campaign to make the American people better acquainted with one of this country's leading industries—coal mining. Bureau representatives are now exhibiting in various parts of the country a motion picture entitled "The Story of Coal," which is considered the most remarkable coal mining film ever produced. These pictures are being shown in schools, colleges, churches, etc. The bureau men accompany the pictures with lectures.

In order that audiences, other than those which the bureau representatives visit, may see the pictures, the bureau has arranged for this film to be distributed generally to churches, schools or lodges which have the equipment for moving pictures. These pictures are so remarkable that an audience viewing them will gain practically as clear an idea of how coal is mined as though the trip through the mines had been made in person instead of via the picture screen. Thus school children, living perhaps hundreds of miles from a coal mine, can see with their own eyes just where the coal comes from and how it is taken out. The bureau expects that as a result of this film educational campaign hundreds of thousands of Americans, who otherwise might never glimpse the interior of a coal mine, will have that privilege.

The picture first shows the birth of a coal mine, the sinking of the shaft, the erection of buildings on the surface and the installation of machinery. Miners of the day shift are beginning to arrive. About a score of them step into the cage that is to lower them about 600 feet below the sunshine. The camera slips aboard the cage, determined to see everything that there is to see.

A miniature railway train, drawn by an electric engine, is waiting for the miners. It is quite a distance to where the miners are to work that day, but the underground railway gets them there in a few minutes. On the way the camera observes by the side of the track a modern machine shop 600 feet underground where mine machinery is repaired. The camera watches closely as the miners set about looting nature's treasure chest. First a powerful electric machine with knives attached to an endless chain cuts the seam six feet deep under the ledge of coal against which the miners are centering that day's attack. Then holes are drilled into the face of the room and explosives inserted. The fuses are lighted and the miners run. The camera, being at a safe distance, doesn't bat its eye when the charge goes off, and it sees fifty tons of coal toppled over onto the floor of the mine.

"Miners shovel this coal into the miniature railway cars, which carry the fuel to the shaft, where it is raised in cages to the surface. On the surface again, the camera visits the engine room to see how the cages are lowered and raised by means of steel cables and electric driven windlasses. While in the mining country, the camera visits one of the larger washeries, where coal is given a bath to remove the sulphur. About one-fifth of the coal mined in this country is washed as shown in this picture. After the washery the camera goes to a drift mine where coal is being taken from the side of a large hill. At this place the camera sees the longest train in the world—140 cars in length—which transports this mine's production to the river barges.

The Bureau of Mines had this film made primarily to show before mining engineers and mining colleges. It was made by the Rothacker Film Manufacturing Company, Chicago, which is now one of the general distributors of it. Bureau officials were so impressed with its educational possibilities that it was decided to exhibit the film as widely as possible. The Rothacker cameramen worked under the direction of bureau officials, all the filming having been supervised by J. W. Paul, chief coal mining engineer, and M. F. Leopold, safety engineer. Before the camera went to work the scenario was submitted to mining experts at various colleges. Suggestions regarding the film's production were received from many of the leading mining engineers.

Mr. Metcalfe Goes to Bray Pictures

On March 15, Lyne S. Metcalfe resigned from the general managership of MOVING PICTURE AGE, the position he had held from its beginning as a magazine. Mr. Metcalfe goes to the Bray Pictures Corporation as scenario manager and editor of the Bray Pictures' recently formed industrial division, of which Jamison Handy is general manager. The newspaper experience of Mr. Metcalfe on the Chicago Tribune, his intimate knowledge of the moving picture industry and his ability as a writer make him a valuable addition to the Bray Pictures' staff.

Three reels of motion pictures with lectures by H. E. Sargent of the Kent Scientific Museum were recently presented in the Grace church parish house at Grand Rapids, Mich., on the subjects, "The Silk Industry in France," "Lumbering in Upper Michigan" and "Growing Tapioca in Sumatra."

The Future of the Educational Screen? "Somebody Knows"

The Opinions of One Practically Engaged in the Field of Non-Theatrical Distribution in Contrast With Those of Another Who Views the Question From the Standpoint of the Educator

By C. H. Moore, A. B.

(Director, Central Division, Community Motion Picture Bureau)

(Mr. Moore was originally an English schoolmaster. Former president of the National Federation of English Class Teachers, he was for several years a member of the Executive Council, National Union of Teachers. He was formerly associated with Pathé; director of motion picture activities in the Ordnance Department in the Division of Educational Extension, Department of the Interior. He has recently assumed control of the Central Division, Community Motion Picture Bureau, with offices in Chicago. He replies in this article to the statements of Professor Shepherd, published in the March number of Moving Picture Age.—EDITOR.)

IF some contemporary Jules Verne in the early summer of 1914 had propounded the query, "Can a submarine cross the Atlantic?" our friend, Professor J. W. Shepherd, would have answered glibly, "Nobody knows." As a matter of fact, he would have given the same answer to a thousand queries relative to what the war made possible, feasible and in many cases easy. That is, if he pursued the same line of argument as is evidenced by his article in the March issue of this journal. Under any circumstances the reiterated answer, "Nobody knows," to every question he propounds is somewhat disconcerting. He says it with such an air of finality, too. What a confession of human ignorance, and how it points to a blind groping in the dark on the part of those educationists who are devoting their enthusiastic activities to the motion picture phase of visual instruction.

Before considering the questions answered by Professor Shepherd with "Nobody knows" as the final word, let me ask how the average schoolman would answer them. Would he reply, with Professor Shepherd, "Nobody knows"? I do not think so.

Can it be possible that the American schoolmaster has not some clear and definite conclusions on most of these questions? Has his research been so limited that he cannot express something more than an opinion? No such thing. There are questions which could be asked, of course, which would be difficult to answer, but to put the moving picture through its facings in every branch of educational and religious activity and then to confess that nobody knows anything about its worthlessness, or its value, is a sorry confession.

Stately pines and serene waters at Grand Lake, in the Rocky Mountain National Park, along the line of the Union Pacific Railroad, as shown in a scenic film.

Why have educational moving pictures not yet reached the schoolroom? It is true that to any valuable and practical extent they have not. But somebody knows and ere long Professor Shepherd will know too. It is the weakness of educators to talk much. They are fond of conventions, discussions and academic arguments. They are not sufficiently practical. Otherwise, they would have eliminated the misleading textbook long ago. When they begin to use the moving picture for instruction on historical facts they will have a textbook that cannot prevaricate.

The moving picture has not reached the schoolroom because the producers of moving pictures have hitherto confined their production to the needs of the theatrical exhibitors, a class of people who are distinctly articulate as to their requirements, which, by the way, are not always so aesthetic as they might be. The teacher, with all his elocution, is not even yet articulate. He does not know his requirements. He has been trained in a school that knew nothing about educational moving pictures, but the next generation of teachers will be different.

I am engaged in the moving picture industry, in the field of non-theatrical distribution, and I confidently proclaim that in a short time the non-theatrical distribution of moving pictures will far exceed the theatrical distribution. Somebody knows this, and is already making preparation with the result that the production of educational, religious and industrial moving pictures will be accelerated to such an extent that the commercial man will place in the hands of the teacher, as he invariably does, the material for his better equipment.

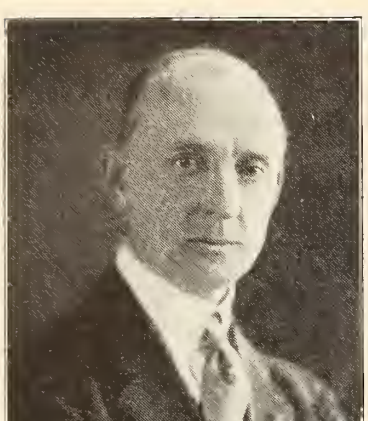
Are moving pictures truly a practical asset in educational work? Professor Shepherd says nobody knows. Ask the surgeon-general of the United States Army. Ask General Pershing. Ask the American Red Cross, the Y. M. C. A., the Salvation Army, or any other welfare organization that exists. Ask any individual or any organization that has a mission to fulfil or a message to deliver, what is the most telling and educative force that they know and they will tell you the moving picture. And, lastly, ask the child. He or she, however untutored and immature, will have an answer that will bear consideration. What has brought into existence every foot of educational, religious and industrial film that exists? Why did the government spend millions of dollars on moving pictures during the active war period? The American government was not alone in this activity. England, France and Germany well understood the educative value of the moving picture.

I had personal charge of moving picture production and distribution for the industrial education section of the Ordnance Department of the United States Army. Afterward I was in charge of moving picture production in the Division of Educational Extension in the Department of the Interior. Today I am distributing scores of carefully selected educational programs to numerous schools in my division. Personally I am under no delusion as to moving pictures being truly a practical asset in educational work. Twenty years ago I was using the stereopticon slide very successfully for teaching commercial geography and commercial history, biology and physiology in my schools. The slide has been superseded by the film which does the work far more effectively. In the industrial field the educational value of the screen is being recognized more and more. Scarcely a day passes without my being consulted as to the construction of moving picture programs for use in industrial welfare work. Yes, Professor Shepherd, the moving picture is truly an asset in educational work and, what may be surprising, somebody knows the fact.

Do we learn more quickly from a visual presentation or an oral presentation? The evidence of eminent psychologists does not establish the fact. Leave the eminent psychologists alone and try the village schoolmistress. Would the mere recitation of a play, however well rendered, be as effective as its stage set scenic presentation? Nobody would suggest that the oral description of a surgical operation would enable students to quickly grasp the necessary details more effectively than the moving picture reproduction of the same operation. Can any pedagogic or descriptive artist adequately convey to the mind of a child who has never seen the ocean such an accurate impression as the moving picture delivers? When Professor Shepherd recalls the most beautiful work of nature he has ever seen, does his mind travel over the splendid description someone gave of it, or does he not endeavor to mentally visualize the scene? When he combines the actual visual presentation with the splendid description, he is traveling along the road of educational development.

I cannot imagine a mind without images.

When one asks if moving pictures can be used in the teaching of grammar, or the accurate use of English, it sounds like a clever question. The construction of effective moving picture programs for the teaching of grammar is not easy, but I am perfectly convinced that the moving picture can be used as an aid and



C. H. Moore, A. B.

particularly so in connection with the accurate use of English. I know many people who, when in doubt about the correct spelling of a word, write it and their visual sense instantaneously suggests the correct method. This would appear to be an additional argument in favor of visual instruction. But the moving picture is not seriously suggested as a panacea for all pedagogic difficulties. There is still some need for the teacher.

Can you inculcate a love for poetry in sixth grade children by the use of moving pictures? The professor knows full well that poetry can scarcely be appreciated visually. He might just as well ask if a beautiful melody can be placed upon the screen. But I have in mind a magnificent picture in which the captions consists of pasages from Tennyson's "Brook" and I am perfectly sure that the child who has been inculcated by the teacher with a poetic sense would love the poem the more after seeing the picture.

"I come from haunts of coot and tern."

Can mere words and expressive rendition convey to the child what this line really means as graphically as a moving picture? Show the children "The Ride of Paul Revere" and then analyze their appreciation of the poem. What a beautiful picture could be produced on "Gray's Elegy Written in a Country Churchyard."

I have always been interested in the teaching of geography. It is a subject that can be, and very often is, badly taught. It can be well taught without pictures of any kind, but the teacher who can accomplish this, is extremely rare. Of all the school subjects of my boyhood days geography took a firm and lasting grip upon me, and I had no pictures and never used a textbook. But I had a teacher. I wish it had been possible to have had the modern scenic moving pictures. I should have loved them. My master was personally familiar with the Italian lakes and he could teach geography. What would he have given to have been able to throw on the screen a living picture of Maggiore, Como or Garda? He was thoroughly prepared and wide-awake, but I know he would have welcomed the pictures.

* * *

Whether pictures would overcome the handicap of the mediocre teacher or not is a moot point. The mediocre teacher is a calamity. We have many such. But I cannot conceive of moving pictures increasing the handicap of the mediocre teacher. On the contrary, they would, I am sure, increase the efficiency of the teacher.

Can moving pictures function as an impressive moralist in the public school when the teacher would be criticized for giving a preachment? Professor Shepherd most astonishingly says, "Nobody knows." Now it is without question that when a teacher is criticized for "giving a preachment" the criticism invariably arises either from personal causes or from an idea that the teacher has stepped beyond the bounds of his function. I have immediately in mind several pictures that would almost universally be regarded as excellent material for high school students and which would be acclaimed by the average parent as highly desirable and particularly instructive. They deal with subjects upon which it would not be diplomatic for the teacher to embark. Of course, pictures which function in this direction must be carefully constructed and in this connection if the teacher would give the moving picture producer some real ideas somebody would very soon be in a position to answer the professor's question.

* * *

Has Professor Shepherd ever heard of the Judge Brown series of pictures which are ideal for inculcating impulses having to do with honor, unselfishness and fair play among boys and girls? Somebody has known for a long time that moving pictures will do this.

I have not ventured to deal with every query that the professor sets forth in his article. Neither have I penned these words in any spirit of controversy. I unreservedly admit that we have a long, long way to travel in the evolution of the screen as a truly educational factor, but we are traveling. Professor Shepherd is emphatically right when he observes that "we have come to the place in the development of educational moving pictures where some definite problems must be settled before we can begin the production and use of genuinely educational film." The producer who jumps into the educational field, either haphazard or deliberately, undertakes a very responsible mission. The textbook of the future will be written largely on the screen, and again, to quote the professor, "the possibilities of such experiments and their success hinge on the cordial co-operation of the educator and the producer."

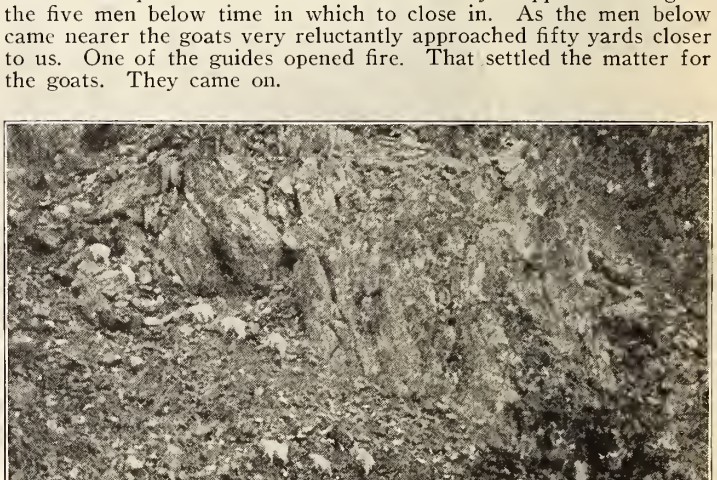
The point I am anxious to make is that the assertion that "nobody knows" does not apply to all the questions raised in Professor Shepherd's article. There is actually in existence much material that can function and does function educationally. The leaders of industry are far ahead of the educators in their conception of the actual value of the screen and in their practical development of well-executed plans for its use. Theologians split dogmatic hairs. Educators wax eloquent on lofty ideals, and the industrial leader gets busy. Emulate his example. When the moving picture was born it unfortunately fell into channels that corrupted it. It has not yet shaken off all its evil attributes, but it is coming to its own. The great producers are at heart as anxious as any class to be of use of the present and future generations. But they have grown in a world of theatrical productivity. Their enormous and highly important industry has thriven in a riotously fertile soil and at times some misguided producer has introduced the upas tree in his field of cultivation. But development is now becoming more scientific and intensive and the best producers are looking to productions of a useful, cleanly attractive kind. They need guidance, that is all. There is need for a Pestalozzi in the academy of moving pictures, and the leading producers would be the first to erect his monument.

Shooting Wild Goats With a Moving Picture Camera

(*Continued from page* 15)

going on upward when they discovered us and attempted to circle. The goats took their time about it, keeping a mile or so in advance of the man coming toward them. Then abruptly they were aware that men were ascending from other sides. They became greatly excited and very apparently worried. Still they did not know about the two of us at the top. About a mile from the summit they circled around the cone only to find another man ascending from that point. Then the goats held a council of war. After what must have been a hurried conference, three left the herd, leaping to high points from which they studied the situation long and intently. Then these three led the way on upward.

Fortunately the wind was blowing strongly up the mountain in our direction and we were careful to keep out of sight. The herd was within 200 yards of the cameraman and me before they got a hint of our presence above them. Then they stopped. This gave the five men below time in which to close in. As the men below came nearer the goats very reluctantly approached fifty yards closer to us. One of the guides opened fire. That settled the matter for the goats. They came on.



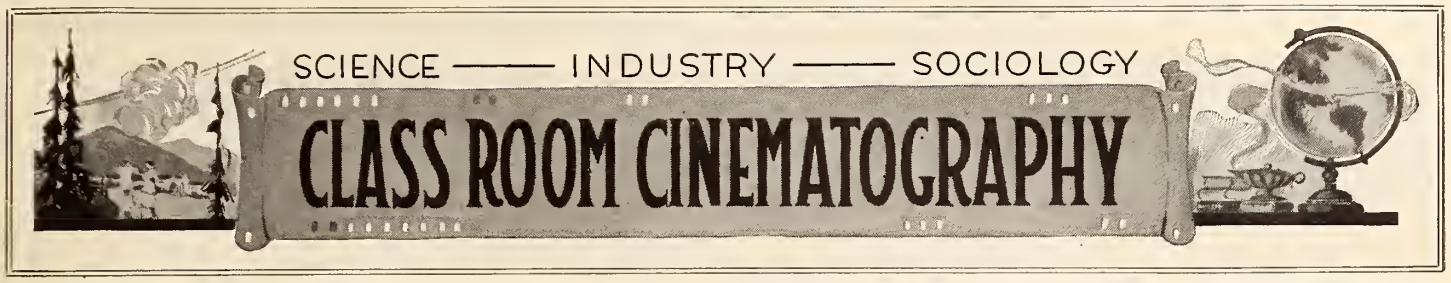
Copyright Rothacker Film Mfg. Co.

The Rocky Mountain goat has a modest aversion to the camera. When he see it, he goes away from there without delay.

Our ambush was about 100 yards below the skyline of the peak. On their way to the top the goats came within fifty feet of our camera. If they had been rehearsed they couldn't have played their part any better. All of them passed by just where we wanted them to and several, transfixed by the sight of two men and a camera back of the rock, stood stock still for several moments gazing right into the lens. The guides, who were dead shots, dropped two of the goats directly in front of the camera. We could have slaughtered the whole herd. But I had given positive instructions and after four were down the guides stopped shooting.

When the goat picture was thrown upon the screen in Chicago two months later I was still surprised that we had obtained it. Frankly, I should not want to undertake to film another wild goat herd.

We spent the rest of the summer taking other wild animal pictures for the Rothacker "Outdoors" series and secured some fine scenes of bears, buffalo, mountain sheep and other creatures of the wild.



Visual Education in Community Center Work

By Charles Roach

(Assistant Professor in Charge Visual Instruction Service, Ames College, Ames, Iowa.)

(We regret that space permits us to publish only the concluding portion of Professor Roach's address. With the premises laid down in the portion omitted our readers are more or less familiar, and we think we are here giving practical conclusions, based on the work and experience of a man who knows, that should receive the earnest attention of every teacher in the schools and colleges of the country.—Editor.)

WE hear quite a bit these days about an overcrowded curriculum and committees on elimination have made frequent reports about dropping certain subject matter from our courses of study. Evidently such action is wise. Each school year sees new responsibilities placed upon the schools and still greater demands imposed upon the teachers. With rare exceptions, every time the home fails to do its duty the responsibility is thrust upon the schools. Physiology, sanitation and health studies are good examples. Mothers failed to teach the daughters how to bake and brew, knit and sew. Home economics was introduced. Sex hygiene is being forced upon some schools. Quite recently we heard about a demand for courses in Americanization. Naturally there are those who look upon visual instruction as another one of the uninvited guests trying to take a part of the all too crowded school day.

* * *

Fortunately, visual instruction is a form of teaching that promises to justify its presence by the time it will save. It promises not to crowd out other subjects, but rather to teach more quickly and effectively. Someone has said, "More can be poured into the eye with a teaspoon than into the ear with a scoop shovel." Subjects such as geography and natural and applied science adapt themselves quite advantageously to the visual method of presentation. A Detroit motor company is now working on a course of geography which is being tried out in the Detroit schools. Trade journals recently announced that an eastern book publisher is working in conjunction with a New York film manufacturing concern in an attempt to present subject matter in printed as well as motion picture form. Even the most enthusiastic sponsor for the screen does not believe pictures will ever completely supplant books in the school room, but obtuse, indeed, is he who cannot see the important and immensely valuable field they may fill if permitted to do so. We are glad to see a serious effort to prove the worth whileness of the screen.

* * *

Many obstacles stand in the way of visual instruction to be sure but none are unsurmountable. The whole matter of production is a matter of wise direction; distribution is a problem of co-operation, and both are problems of finance. Visual instruction is unique, inasmuch as it must depend upon state and federal support more liberally than any other form of instruction. Apparently it is impossible for any except the very largest school system to own an adequate film library. The original cost of such a collection is all out of proportion to the actual use which would be made of it. Films deteriorate rapidly and must be frequently replaced. A central depository or exchange is absolutely necessary. The life of a single print is estimated at 300 runs through a projector if carefully handled. Theatrical exchanges usually retire a print after three to six months' of service unless there is an uncommon demand for the print, then a new copy replaces the old.

* * *

Probably no school system except in the largest cities would ever have an occasion to project a picture more than ten or twelve times a year and then the entire number of exhibitions for the print would be made within a week or ten days. If the state or some noncommercial institution should own or control the print so that every other school could use this same print, it would mean a considerable saving of time, energy and needless duplication of investment. If a national educational institution could be the producing center and function as the source for educational releases from which state distributing centers could secure material at cost, if machinery for production and distribution could be economically and efficiently supplied, if the national educational institution would save needless duplication, permit equitable division of costs of production and make film work in the smallest school a possibility, motion pictures would soon be well established.

* * *

Many commercial motion picture concerns, incorporated to produce educational films, have come and gone during the life of the industry. With rarely an exception they have come and gone without making more than a ripple in the educational sea. During recent months several of the largest theatrical film producing concerns have announced "non-theatrical" departments, and schools are interested and awaiting developments. A greater part of the so-called non-theatrical film is merely an attempt to use old theatrical production bearing new titles, the old ones being expurgated or revised and the questionable scenes cut. It is an unfortunate condition which makes it impossible for the teacher to secure the material he wants through a few rather than many sources; thus, school superintendents find themselves in a maze when they try to locate the film they want. The film industry changes rapidly—new syndicates are formed, dissolved or absorbed over night, and it is difficult to locate the productions of only a few years past. "Silas Marner," a Thanhauser production, was released through the commercial exchanges a few years ago. The company reorganized and later it dissolved into several distinct companies. Where can the school man write for "Silas Marner?" A splendid educational film has been lost on account of a lack of depository and the necessary distributing centers where the negatives could have otherwise been preserved forever; lost because the schools were not prepared to create a sufficient demand to keep the film working; lost because it had served its time in theaters. Potentially it was worth no more to the motion picture company than the silver in the emulsion or the cellulose in the stock. Had a public educational institution been permitted to possess the negatives, new prints could be made cheaply and schools served accordingly.

* * *

Quite naturally the industry had heretofore directed superficial attention to the school business. The theatrical end pays the dividends because there are 14,000 theaters which have a source of income at 14,000 box offices. Churches, Y. M. C. A.'s, colleges and schools are eternally poor. The yearly income from an ordinary church would be a poor day's business for many a theater. A nominal theatrical rental would be prohibitive for the small school.

Another difficulty, though not an impossible problem, is the matter of selection of projector. There are two types, the narrow width and standard width. The former type is intended to preclude the use of inflammable film and thereby solve the fire hazard. The standard type of projector predominates by far and is used in all theaters. Of course, the standard type projector may use non-inflammable film, but the motion picture industry has not as yet seen fit to accept the non-inflammable film. Why safety film isn't used, I have been unable to find anything other than contradictory opinions, although there is sufficient assurance from reliable sources to make us believe the slow-burning so-called non-inflammable film will soon take the place of the celluloid film universally.

* * *

The moment law compels non-inflammable film to be used as is the case in some countries, or when the industry is convinced that non-inflammable film is the equal of the celluloid stock, the real argument in favor of the narrow width projectors will have been met. The several states have sufficient faith in a future non-inflammable film and will supply standard width film on celluloid stock until such a time as producers do find a satisfactory non-inflammable stock. The federal government, including the Departments of the Interior, Treasury, War, Agriculture and Labor, is printing on standard width film. Thus, any school, church or community center purchasing a narrow width projector must depend upon other than these public sources for their film. Advantages and disadvantages of such an arrangement are too apparent for further consideration. Many community centers and schools believe they can afford to provide the necessary fireproof rooms in which to house a projector rather than suffer the limitations which do not permit them to have an unlimited amount of film from which to choose. Others are convinced that narrow width projectors can best serve their particular purpose.

* * *

Before introducing film work in the schools, the superintendent should decide what he hopes to do with motion pictures. Too many times film work is put on as a show and not as a lesson. Here many teachers fail. A school teacher or preacher who tries his

hand in the show business is apt to make as great a failure as the theater manager who tries to run a school. Many misunderstandings between the local motion picture theater and the school or community center would never have arisen had each assumed the proper point of view.

* * *

Unfortunately most all film available is theatrical rather than pedagogical. The motion picture director is familiar with the psychology of the stage but is absolutely deficient in his knowledge of schools and teaching methods. Quite naturally discerning educators who may recognize the possibility of films in education also recognize the present limitations and are unwilling to endorse motion picture work until such a time as they may be able to find film which will fit exactly into their plans or ideas of what constitutes good pedagogy. The discerning producer sees his so-called educationals in small demand and he will not produce films until the demand is sufficient to insure financial returns somewhat near commensurate with expenditure necessary to produce such film. Film manufacturers have thus far tried to care for the requests of educators by revised and retitled old theatrical releases. Experience has taught them that the life of most educational manufacturing concerns are at best decidedly ephemeral. The school superintendent says to the film producer: "When you have the film I want I'll install a projector and use motion pictures." The manufacturer replies: "We have produced educationals and you say you can't use them. Just as soon as you are ready to project pictures and you know what you want and will assure a fair return on money invested, I will produce for you." Both are willing, but each expects the other to do the pioneering. We never will get much farther with visual instruction unless schools create a demand for truly educational film. There is sufficient material now in existence to justify any school investing in a projector. What if materials do not meet your ideal? What time better than the present offers an opportunity to gain experience in the use of film? Visual instruction is primarily an educational problem which must be worked out by educators. The sooner the problem is solved and a method of presentation is offered, the sooner will the motion picture function as it ought to on a tangible, constructive, pedagogical basis.

* * *

We have intimated before that enthusiastic claims need substantiated proof. Valuable indeed would be the contribution to education if a definite study be made to determine the actual value of various forms of visual instruction by educators unhampered by commercial motives. There is a best way for doing every task, surely there must be a best method for visual presentation. What is it? Will not some educators make a study which may compare in scope with the studies made in other branches by Courtis, Stone and Thorndike? Here is a task which will challenge the efforts of the biggest men in educational work. The initiative ought to come from superintendents, because they are most intimate with the problems of the class room. Their relation to the supervision of visual instruction is obvious. Nothing can center the course of study without their approval. Happily, interest in the visual method is commanding attention of educators and we are encouraged to believe that the future is bright for the work.

* * *

Our first source of encouragement is the favorable attitude of our U. S. Director of Education, Dr. Claxton of the Bureau of Education. Dr. Claxton admonishes every school superintendent or school board to install every kind of visual instruction apparatus possible. Our second source of encouragement is the attitude of many state institutions, which are looking with favor upon the work of visual instruction. Not a few have made a start and are making satisfactory progress. A third source of inspiration is the attitude of philanthropists who are putting millions into educational film. May we inspire them to continue a real millionaire's job so that they shall do for education by the way of the screen what Mr. Carnegie did by way of books. Still another source of inspiration is the enthusiasm and interest of public school and churchmen everywhere. This alone indicates that the light is dawning. A very important cause for gratification is the attitude of the motion picture industry itself. Today it is honestly trying to purge itself of the base and vile producer, who is in the last analysis the real enemy of the screen.

* * *

It is quite a significant fact that 67 per cent of all motion picture projectors sold during the past few months were bought by non-theatrical institutions. This is the report contained in a recent edition of a film industry trade journal. How will these projectors be used? Will they supply fun and frivolity, or will they function for instruction, inspiration and information?

In conclusion we repat, motion pictures have arrived. They are here to stay. Billions of dollars have stabilized the industry. Millions of people contribute daily to the perpetuation of that industry. The field is as broad as our imaginations but practicaly little more than touched by colleges and public schools. Whether school men or show men shall direct the film for the class room remains for the teachers to decide. Someone has said: "It takes school men ten years to do anything." If it does take school men that long to do a thing, then surely it is time to begin.

?—ASK US—?

What will a motion picture screen cost?—L.

Answer: Anywhere from $4 up. Write to the equipment houses advertising in this issue. They will be glad to send you their lists.

* * *

Is there any way known to prevent condensers cracking? J. S. D.

Answer: You do not say what method of illumination you are using, but if it is the Mazda lamp you should have no trouble of this kind, unless the lamp is not properly protected against drafts or the ventilation is bad. If the condenser is too tightly mounted that may be the cause. The lenses should fit loosely all round.

* * *

Where can I get stuff to put on a slide so that I can write announcements on it? PEORIA.

Answer: Most of the supply houses sell a liquid for coating slides. See our advertisers' announcements. Flexo slides, supplied by the Riley Optical Instrument Co., need no preparation.

* * *

In the March issue of MOVING PICTURE AGE, C. W. F. asked if such a film as "Faust" was on the market. At that time we were unable to give any definite information, but since then we have been notified by Matre & Company, 76 West Lake street, Chicago, Ill., that they have on hand one reel of "Faust," taken from the opera as played on the stage.

* * *

Has the Centenary Conservation Committee of the Methodist Episcopal Church made any appropriation for the installation of moving pictures? D. S. M.

Answer: Several months ago, on apparently reliable information, MOVING PICTURE AGE published an item stating that the governing bodies of several churches had appropriated large amounts for the installation of moving pictures. In one instance particularly, inquiry at the source has enabled us to answer this question definitely. On March 9 Rev. C. C. Marshall, director of division of stereopticons, motion pictures and lectures, Centenary Conservation Committee of the M. E. Church, wrote: "The committee has made no appropriation whatever for installation of moving pictures. What we do, through this division, is to recommend and furnish equipment at standard prices and to furnish free editorial film service to Methodist churches securing equipment through this department. That is to say, we edit thousands of films and select such as we deem appropriate for church, and issue all the information we can for the use of the churches."

Urban Popular Classics

Under the title of "Urban Popular Classics," The Kineto Company of America, Inc., 71 West Twenty-third street, New York, has issued in pamphlet form a descriptive list of Charles Urban's "Movie Chats," and "Kineto Review." Mr. Urban has specialized during the last twenty years in film issues of an educational character, and his film library is said to contain over a million feet of negatives. "These 'Movie Chats,'" says the foreword, "consist of one-reel series, including stories and episodes of actual experiences, extensive travel, scenics, natural history, the arts and sciences of all countries—native costumes and customs, architecture, chemistry, electricity, physics, horticulture, botany, military, religion, athletics, sports and training, and, in fact, the issues will include from time to time every sight and experience accessible to man—described by titles in a chatty and breezy style, in plain English, to be readily understood by the general public and sufficiently complete technically to appeal to the educational authorities and have instructive value to their pupils. The pictures are selected for their interesting and unique character and photographic quality, being cut to the last inch for action, while the laboratory work is the highest technical excellence."

Realizing that for some time there has been a great need for screen advertising in the smaller cities of the United States and Canada, the Merchants' Feature Film Studios, St. Louis, Mo., have for the past four years been building a library to serve the smaller merchants in these towns who rely upon the screen for their advertising medium. The library now contains over 2,000 negatives, which makes it possible for the studios to sell any one of forty different lines of business and supply a weekly change for an entire year. It is only within the last few months that the Merchants' studios have thrown this library on the market, and to date they state that they have approximately twenty state representatives who are making a great success as selling organizations. The company not only leases these films, but renders all service in making weekly changes.

SCENARIO — PRODUCTION — DISTRIBUTION

THE OTHER FELLOW'S IDEA

MOVING pictures produced with the idea of displaying fashions for women are not uncommon. Almost every large manufacturer of women's garments has found "screen fashion shows" an important part of an advertising campaign. But, now comes a reel which shows the latest spring styles for men. This production consists of two reels, made for the William P. Goldman & Brothers Company by the Commercial Publicity Film Company, both of New York City.

A novel angle to this campaign is the method adopted for exhibition. The two reels will be shown in the show windows of the company's many dealers in all parts of the country. An operator, screen and copy of the picture will be supplied by the Goldman company to any dealer who wishes to make use of this novel advertising plan. Each dealer is to be served in turn, according to priority of application. It is the plan of the company to repeat this method of advertising twice each year—in the fall and spring. There are two reels of 1,000 feet each. One is devoted to the finished garments being worn, while the second reel shows how the garments are made in the Goldman factories. The factory picture has educational value, since it illustrates the processes of clothing manufacture in modern workshops and under modern conditions.

This production was directed and produced by W. J. Ganz. The Goldman company writes as follows concerning its plan:

Commercial Publicity Film Company, 507 Fifth avenue, New York City.

My dear Mr. Ganz:

We want you to know that we feel immensely pleased with the series of motion pictures you made for us, illustrating the manufacture of "GGG" Clothing. We had high expectations about these pictures, which were fully met through your painstaking efforts and expert work. Each department of our business was represented in these films, the whole being so well portrayed and knit together that the full and complete story of our product was revealed. The pictures were not only satisfactory from a mechanical standpoint, but have been the source of great pleasure to members of the firm, our dealers and employees.

At the first showing these pictures were received with the greatest enthusiasm, and many persons afterwards congratulated us on the fine showing made by our house, and its many workers through such a graphic medium. It may interest you to know that many of the spectators present have since inquired about the name of the producers of our films, and we have assured them that your company is capable of giving them the same satisfactory service.

Yours very truly,
WILLIAM P. GOLDMAN & BROS., INC.

* * *

Once more the motion picture has been called in for selling purposes, this time not by industry but by the forces of higher education. New York University, under the auspices of its New York City Alumni Club, presented a three-reel endowment booster at the Hotel Astor on the evening of February 11, "University Day." Although primarily designed as the big power in the university's campaign to get an endowment fund of $6,500,000, this picture, written and directed by Vincent Roberts, shows the Americanization work conducted by the New York University administration, including the oath of allegiance to the United States administered to all students; the university's military training work; the healthy, American customs and traditions kept by the student body, and the Hall of Fame of great Americans—in the heart of the campus as a perpetual reminder of the glorious ideals of America.

A title in the picture calls New York City the "Gateway of the American Continent," and another title, calling New York University the gateway of American educational institutions, links up the university with the great, upward efforts of our country. This is the broad sales angle that will appeal to those who are not college graduates and those college people who are not alumni of New York University. Good selling sub-titles put over the arguments of the administration. Interior and exterior shots show the extent of the university and its academic and athletic activities.

Altogether, it is a strong argument for New York University, college education in general, and above all, Americanism; and all those who had a part in putting the picture together deserve high commendation.

"Visualize," like a few other of our intimate word acquaintances, has been played across the board often during the past few years—so often that much of its original force is gone. Nevertheless, the word must remain inseparably connected with two professions—moving picture directing and salesmanship. Granting the moving picture director a good scenario, his picture succeeds or fails in proportion to his ability to make his actors see and feel the unfolding of the story as he sees and feels it. And so it is with the sales director; upon his ability to make the people under him visualize the thing they are to sell depends in the ultimate whatever measure of success he attains," writes William H. Fournier in the Motion Picture News.

"The writer, who trains new salesmen for the Encyclopedia Americana Corporation, experienced his greatest difficulty in impressing the recruits with the magnitude of the proposition they were undertaking to handle. He found that a downtown New York office filled with mahogany furniture and reams of 'literature,' impressive as such things are, was insufficient even when supplemented by figures proving that it had cost over one million dollars to produce the thing they were being trained to sell. He realized that the best way to imbue the salesman with confidence in his merchandise and arouse his enthusiasm was to let him see for himself the effort represented in the expenditure.

"And so it happened that a 'one-reel thriller' of the making of the Encyclopedia Americana was taken at the company's plant and a 'print' thereof sent to every sales office in the United States. Almost daily these reels are run off for the benefit of the new men who are being constantly added to the company's sales force. Thus they are aided in visualizing the thing they are about to sell."

* * *

At a recent murder trial in Marysville, Cal., an attempt was made to introduce moving pictures made by the defense at the actual scene of the shooting with the assistance of eye-witnesses.

Judge Ernest Weyand permitted the pictures to be shown in court, but had the jury excluded at the time, as well as during the entire half-day given over to arguments for and against their introduction as evidence. He later rendered a ruling against the admission of the film, expressing the opinion that such evidence might tend unduly to sway the jury by its dramatic effect, as well as set a dangerous precedent. Judge Weyand went into the matter in detail, stating that he realized that the proposition was a novel and very important one. He quoted authorities on the use of photographs and expressed an opinion that if "juries are naturally prone to accept them as absolutely correct" as is asserted in "More on Facts," this would be even more so in regard to moving pictures.

He also directed attention to the fact that an actor always places special stress upon his attempted reproduction of the alleged acts of the person he represents, and suggested that since the actor in the film in question who represented the murdered man had never seen the original, his natural tendencies would be to overact the picture in favor of the side whose version was taken as a guide. He expressed an opinion that moving pictures had their place in courts as evidence and went into detail outlining the possible use of these. In part he said:

"I may give some instances where I think it would be proper: Suppose the method of operation of some mechanical contrivance should be the subject of dispute, and it would be impracticable to show the actual operation of the contrivance to the court and jury; in my judgment, moving pictures that would fully show such operation should be received. Assume that the operator of a moving picture machine were taking a picture on the street showing the movements of men or machines and other movable objects, and an altercation or accident should happen within the scope of the machine, and thereafter the incident became the subject of legal inquiry; it would be gross error to refuse the introduction of the moving picture, if proven to have been honestly taken.

"A picture showing the actual progress of a fire or a flood, or showing the action of a windstorm, should be received when it can illustrate any disputed issue or fact. In all these instances it will be noted that the direct fact in issue is shown in the picture."

Judge Weyand stated that if the question at issue in the trial in progress was, "Could the homicide have so happened," the use of moving pictures would have been permissible, but that this was not the real matter in dispute.

Ad Slides—Good and Bad

A Department of Criticism, Edited for Moving Picture Age by Jonas Howard

Commercial Advertising Slides

By W. W. McCarthy

(Vice-President Columbia Slide Company)

The use of the slide for commercial advertising is increasing very rapidly. National advertisers are making every effort at dealer co-operation, and slides are one of the best means of linking the

dealer's local and the manufacturer's national advertising in an effective campaign. Many national advertisers, however, usually new concerns, do not realize the elements which go into the making of the best advertisement for their product and their dealer through the medium of slides. To bring out the points which underlie effective slide advertising and thus to better slides in general, and the advertising results therefrom, is the purpose of this short survey.

The fundamentals of slide advertising are very similar to those of poster work. The main points might be listed as follows: First, the layout should be in accordance with the results of psychological experiments of the movement of the eye, to facilitate the quick comprehension of all the matter on the slide. Second, the copy should be short and precise; the lettering planned and spaced for easy reading. Third, the coloring should be appropriate to the product advertised, distinctive, and stimulating. Fourth, the dealer's name should be imprinted in such a way that it can be colored in harmony with the entire slide.

The accompanying cut of the Florsheim slide is an illustration of the several points listed above, the layout in particular being very good. The eye first catches the trade-mark of the national advertiser, then travels to his product, the shoe, which is superimposed on it, and probably already suggested by the trade name. Then to the copy, which is very concise and so placed as to lead the eye to the dealer's name which would be in white or color in the space below. Through the layout the advertiser is assured of the complete reading and understanding of his advertisement.

The accompanying illustration of the Kabo slide brings additional points of good layout. In this case a shaded gray and patterned white background of ivory lace was substituted for the conventional black or white to harmonize with the product advertised. The catch line for the eye is "KABO," and the copy is not too long for comfortable reading. The placing of the illustration of the product to the right of the copy and lower leads the eye there and then to the dealer's name as imprinted below.

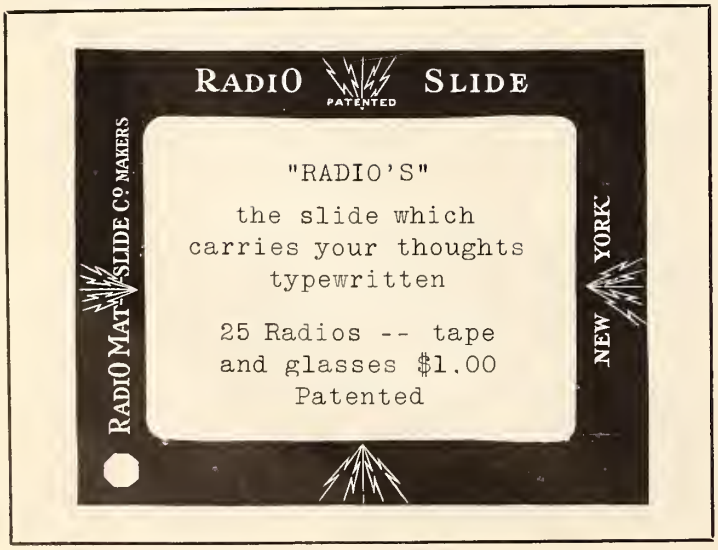
Both illustrations here are reproduced in black and white, but are, of course, attractively colored in reality. In the Florsheim slide the trade-mark and copy are white, the shoe is a rich cordovan, the octogon on mottled blues, and the dealer's name and border in lavender. The Kabo slide is colored with an ivory yellow lace background, Kabo and dealer's name in gold, and the illustration colored in appropriate shades. In the reproduction of the Kabo slide you see one way of imprinting the dealer's name, which allows the name to be colored in accord with the color scheme of the slide, or left white, as preferred. To imprint with black letters in a white space prohibits this linking of the manufacturer and his dealer through color.

The reverse of the several points above should be carefully avoided. Too much illustration or scheme of layout, too much copy, which requires an effort to read, poor lettering, gaudy colors all detract from the value of the slide as an advertisement. To add the dealer's name in a white space or in an after-thought fashion as by writing it in ink leaves an unpleasant impression, which is harmful.

The principle that "A thing worth doing is worth doing well" is coming more and more into practice among advertisers. Instead of supplying their dealers with slides to placate them, or offering them as a dealer co-operative measure only to increase their sales, advertisers now are demanding the best slides possible, cost being secondary to quality, and pushing the use and distribution of their

slides by pamphlets and articles with illustrations of the slides to stimulate local advertising by their dealers.

The unique position of the slide in the moving picture theater where the eyes of the audience are focused on it warrants this change of attitude. Properly presented and colored, a slide and the screen offer an unparalleled opportunity to the advertiser. Slide manufacturers have long since built up their organizations to include specialists in every step of manufacture, to assure their patrons of the highest quality of slides and greatest results therefrom, and to assure to themselves a steady increase in the use of slides on the moving picture theater screen as an advertising medium.



At the last meeting of the board of directors of the Atlas Educational Film Company, Chicago, Ill., John Melvelle Boggs was elected vice-president. Mr. Boggs served with distinction during the late war as major in the Ordnance Department. Prior to the war he was vice-president and general manager of the Philadelphia Casualty Company, and the National Life Company of Chicago.

During the last month the Pioneer System of Co-operative Exchanges have been trying out several experiments. One of these experiments dealt with the possibilities lying in the non-theatrical field. A study of the market for Pioneer attractions in churches, schools and social work centers has convinced the Pioneer general staff that the time is ripe for the establishment of a non-theatrical department to serve this important field.

Instructional Productions of the Month

Contents of NewsWeeklies, Screen Magazines, Industrials and Scenic Reels, Which Have a Regular Release Date, Will Be Reviewed in This Department.

"Finger Prints" and "Song Making" in Paramount

"Finger Prints," by Inspector Faurot, which had to be postponed in its original release date of March 14, features a recent release of Paramount Magazine. The picture shows the method of using the Bertillon system in identifying criminals by finger prints and was planned by Inspector Faurot, the noted detective, who is the star of the sketch. The system is shown in actual operation as a lawbreaker is apprehended, brought to headquarters and convicted by the telltale marks of his fingers. How the eagle has gained its enviable position as America's mascot is another interesting feature shown in this issue. In tabloid form is seen the strength and mastery of this giant of the air and the reason for its choice as the symbol of this country. "Reflections of a Bachelor Girl," the witty sayings of Helen Rowland, are included in this release which concludes with "Handy Mandy's Debut," an animated cartoon by Frank Moser, showing Bud and Susie's solution of the servant problem.

How popular song writers grind away at their lyrics and music furnishes an interesting addition to the screen's collection in the Paramount Magazine of March 28. Famous Players-Lasky's cameramen recently invaded the workshops of the leading popular song writers and made a real picture of their activities. The methods of the old-time composer who sat and dreamed are discarded in the modern era when the creators of popular melodies grind away on schedule time to produce "hits" by the dozen. Another incident in this release is a brief trip to the land of the Rising Sun. The

Courtesy Paramount Magazine

From "Finger Prints"—Inspector Faurot has the finger prints under the microscope.

Nipponese Empire has a few little-known pastimes and pursuits that are revealed to the general public for the first time. The universal outdoor sport of Japan; the secret of who rings the temple bells and feeds the sacred deer, and trivial but important incidents in the empire's life, are given publicity. Felix, Pat Sullivan's lovable cat of the animated cartoons, appears once more in this issue under the heading "Felix," the Food Controller."

Two Interesting Educational Weeklies

Wonderful things are being accomplished in the educational field today, but perhaps the most seemingly miraculous task is teaching the blind to see, the deaf to hear and the dumb to talk. Teaching the deaf to hear forms the subject of the Ford Educational Weekly No. 191, "Broken Silence." (Goldwyn Distributing Corporation.) We have become familiar with the idea that the deaf can be taught to talk and apparently hear everything that is said to them by learning to read lips, but the exact process by which it is done is not so familiar. This picture was taken in one of the largest schools for the deaf in the country and shows each stage of the instruction from the first day at school of the children so small they have to be brought in a bus, to the big boys and girls of high school age. The contrast between the first year and graduate pupils is astonishing and it seems almost beyond belief that such a great change can be worked in children so handicapped.

The children at first grope vaguely after sounds, and one by one learn names of the objects they see, but as they advance they are quick to catch on and read the teacher's lips as rapidly as if they could hear all she was saying. Later they learn to talk themselves, and even sing. Music to them means rhythm, and through their hands they listen to the piano or cello, and through the vibrations catch the rhythm to which they can march or dance in perfect time. Watching the graduate pupils one would not realize that to them the world was one of silence, for they read and talk and hardly miss a word of a conversation, so adept have they become in lip reading. At the beginning of the picture one is oppressed by a feeling of pity at the great affliction which has been visited upon these children, but before the end is enthused by the wonder that has been wrought through the patience of the teachers and the agility of the child. An education such as this means they do not have to go into the world seriously handicapped, but are able to take their place with normal people, earn their own living, and live their life almost as happily as if they could hear.

No. 192, "With Every Meal," distributed by Goldwyn Distributing Corporation, deals with knives, forks and spoons, and sandwich trays, casseroles and meat platters. It shows not how these eating utensils are used, but how they are made.

The picture reveals the method through which the metal for a spoon is cut out, placed between great rollers that it may be broadened for the bowl and handle; then cut into the proper shape and curved by machinery. The process of makiing a knife is also

Courtesy Paramount Magazine

Bud and Susie in "Handy Mandy's Debut."

shown, how the design is stamped on the handle, the two hollow portions fastened together, the blades shaped and fitted into the handles and how they are sharpened and polished.

Another part of the film deals with the manufacture of casseroles and sandwich trays, their shaping and perforation in lacey designs. It also shows how the tinning is put on the inside of a chafing dish and how the covers of meat dishes are made.

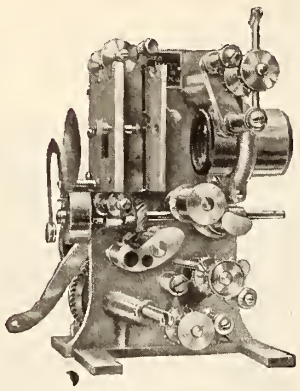
Study of Scientific Pheasant Breeding in Pictograph

"Pheasants—Aristocrats of Birdland," an unusual study of the scientific breeding of game birds as practiced by the New Jersey Fish and Game Commission at Fort River, N. J., is the lead in the Goldwyn-Bray Pictograph B7029. The scenes photographed at Fort River show how thousands of pheasants are raised every year under the most scientific conditions. After the nests in the main hatchery have been pictured and the method of feeding the chicks shown, the spectator follows the growing birds through their various stages of development until they are crated and shipped to distant hunting grounds. The picture closes with views of rare varieties of pheasants. The second subject, "Knife Throwing," deals with the remarkable performance of Chief Zatzam, an Aztec Indian, sixty-eight years old, whose proficiency at knife throwing is marvelous. In all the fifty-one years that he has been hurling knives he has had but one accident and that was not his fault. It happened when the handle of one of the knives was broken and put back in place, but not properly attached. The Pictograph cameraman shows Zatzam imbedding the sharp blades of the heavy knives around his wife's body. The climax of the picture is the scene in which his wife, hidden under a piece of paper, with Zatzam blindfolded, is completely surrounded by knives thrown by the chief. A boxing contest in which the participants are mice instead of men is the subject of the cartoonist's humor in Krazy Kat in "Best Mouse Loses." The artist shows a grotesque view of the match with the ringside bet makers.

B7031, "Guardians of Our Gateways," is a timely film. Now that the railroads have been turned back to their original owners, will their efficiency be impaired? The Pictograph cameraman shows the skill with which a train is safeguarded against accident, and guided through the maze of tracks which lead into a big city station. The camera shows the intricate little electric devices, the switches and the levers by which "Number 8" is kept out of harm's way, and safely guided home on "Track No. 15."

"Out of the Inkwell" and "Mat Weaving" complete the issue.

Introducing -the newest Projection Machine

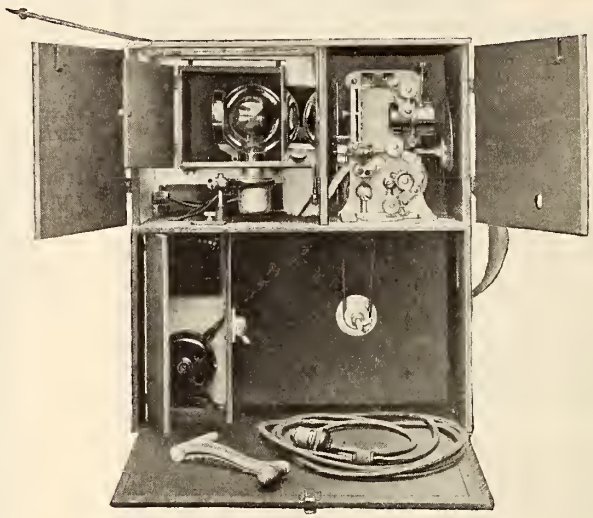


The Heart *of* "the Rotary"

An improvement in motion picture mechanism is found in the new "Rotary" presser movement, which replaces the present-day "geneva" or "star-and-cam" device.

The "Rotary" is so original in design, so simple in construction and so successful in operation, that comparisons are interesting and enlightening. For example, the usual "star-and-cam" has TEN wearing surfaces, in direct comparison with the TWO simple bearings of the "presser" movement.

In the "Rotary" presser mechanism, the film is treated as a continuous ribbon. Sprockets and sprocket-holes are disregarded; the film is gently PUSHED down—picture by picture—by the CONTINUOUS application of the revolving presser to the entire width of the film.



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Projection

Any questions pertaining to projection of films and slides on the screen will be answered by this department. Address "Projection," Moving Picture Age, 418 So. Market St., Chicago If an answer by mail is desired, enclose stamped envelope.

AN editorial in London Lancet, a British medical journal, states that the London County Council will take action in the matter of eye-strain at moving picture shows. Asked for advice, the Illuminating Engineering Society will appoint a committee, which will include members of other learned bodies as well as representatives of the moving picture industry. In 1917 Dr. J. Kerr read before the society a paper dealing with the effect upon the eyes of varying degrees of brightness and contrast, and made recommendations for the improvement of performances from this point of view. The matter, he said, is one of considerable urgency, and medical men should have clear ideas on the subject.

"There is no evidence," said the doctor, "that organic injury to the visual apparatus can be produced by these displays—at any rate where the eyes are healthy. On the other hand, it is a matter of common knowledge that they frequently induce a high degree of nervous fatigue. This fatigue probably arises mainly from the following causes:

"1. Glare. By glare is meant the uncomfortable sensation caused by a brightly illuminated surface when the eyes are in a state of dark adaptation. It is contributed to largely by the excessive darkness of the auditorium, which produces an excessive contrast with a highly illuminated screen. Especially trying are some of the program slides shown between the films, in which the contrast between the bright lettering and the dark background is far too abrupt. In this connection the lighting arrangements, not only of the auditorium but of the passages, require attention.

"2. Flicker. This is the unpleasant sensation caused by the moving films when these are not sufficiently rapid to produce the effect of continous motion. The result is the necessity for continual rapid readjustment of the whole visual mechanism on the part of the spectator. In this respect much depends upon the quality of the film. Old or damaged films are especially injurious, causing flashes of light, which are extremely trying.

"3. A third cause of fatigue results from the heavy demands made upon the lateral muscles of the eye and the nervous mechanism by which these are co-ordinated when any swiftly moving object is fixed by a stationary observer, or when an observer who is himself swiftly moving, as in an express train, fixes a comparatively near object from the carriage window. In either case, the nearer the object to the observer and the swifter the motion, the more work is thrown upon the lateral eye muscles. In many films—those representing processions, for instance—the motion is unnaturally accelerated to prevent boredom on the part of the spectator. The spectator, however, if he is sitting at all near the front, becomes unpleasantly conscious of the effort thrown upon his eye muscles.

"It is especially in children that the bad effects of cinema fatigue from all these causes are apt to show themselves. Defective ventilation, when it exists, is an additional and potent cause, and in some halls the irritating effects of an atmosphere filled with tobacco smoke upon the conjunctiva is an additional drawback."

* * *

It is claimed for the recently invented concave screen that it gives more satisfactory results than the ordinary flat screen.

A reporter of The New York Evening Sun gives the following account of a private test before a group of about one hundred scientists, motion picture experts, and newspaper men. The concave surface is said to eliminate the eye-strain and distortion, especially for those that sit near the picture or at the extreme sides of the theater auditorium. We read:

"The projection was made at the Rivoli theater and was under the supervision of the inventor, Prof. J. Louis Pech, head of the department of medicine at the University of Montpelier, France, and a physicist of note. Scenes from 'Everywoman' were flashed by the same projection machine that is used on the flat screen and at the same rate of speed and with the same lighting effects. The screen has no chemical secrets. It is merely a matter of construction. Professor Pech says it takes into account the shape of the image of the eye.

"The consensus of opinion seemed to be that the concave screen marked a worthwhile advance in the motion picture industry. Prof. John J. Furia, head of the department of physics of New York University, watched the projection into the screen from every angle and was satisfied that the invention would be of great benefit. Dr. Furia, who is also president of the Industrial Research and Engineering Association and has done considerable research and experimenting in natural color and stereoscopic motion pictures, said after the exhibition:

"'This new screen has a curvature such that every point on it is equidistant from the projection machine. In the flat screen no two parts are equidistant from the projection machine and therefore distortion is produced. The curvature principle is the only scientific principle upon which a screen should be built, because of the fact that the image given by the projection machine is not flat, but has a curvature similar to that in the curved screen.

"'The results from the new screen may be summarized as follows:

"'There is correct focus at corners of the screen which is not secured by the flat screen. There is elimination of curvature distortion. These two improvements are especially noticeable from points of the theater close-up and off to the sides. The distortion gives fatigue to the eye and elimination of distortion and improper focus, which is accomplished by the new screen, prevents this.

"'It is claimed by Professor Pech that approaching figures in the center of his screen appear slightly stereoscopic, whereas in the flat screen we do not get this. Incidentally that is probably the chief cause of fatigue in the flat screen. In my opinion while the fatigue is eliminated, the stereoscopic effect (the so-called third dimension in pictures) is so slight compared to that obtained from artistic lighting that it is hardly worth taking into consideration. The shorter the throw from the projection machine to the screen the greater is the superiority of this new contrivance over the old flat screen."

* * *

But a recent Health News Bulletin, issued by the United States Public Health Service, takes an entirely different stand in the matter.

"Do movies hurt the eyes?" asks the bulletin. "The fact that millions of people go to motion picture shows throughout the United States daily without experiencing any discomfort to their eyes, or that such eye trouble that is found is not traceable to 'over indulgence' in the movies, would seem to indicate that motion pictures are not injurious to the vision. It is true, of course, that some people do experience a certain amount of eye-strain at a motion picture, but in these cases the trouble appears to be due to an ocular defect rather than to the motion picture. Such persons should therefore have the eyes examined by a competent eye specialist, for it is quite certain that the same person would find even more discomfort in the same period of concentrated reading.

"In this connection it may be pointed out that employees of motion picture playhouses, who spend a large part of the day looking at the pictures, do not seem to be troubled with their eyes any more than the average individual. This is largely a personal observation since no extensive investigations have been made of the eyes of motion picture theater employees. It is safe to say a person may witness a picture play lasting about an hour and a half each day without straining the eyes or experiencing any discomfort, provided the eyes are good and there is no hidden defect to the vision. Indeed it is not unlikely that a motion picture show might be the means of advising one of a faulty vision. In case of eye trouble coming on after concentrating the eyes on the printed pages of a book for a long period one does not blame the book, but thinks at once of the eyes and the probable need of glasses. Eye discomfort in the "movies" should therefore be regarded as a danger signal and should lead the sufferer to the doctor's office for an examination."

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Slides

Questions on Lantern Slide Subjects will be answered by mail if stamped envelope is enclosed in addressing this department.

By W. Howard Ramsey

THE educative value of the stereopticon in religious and social work is being increasingly realized by the churches. The visual appeal with its vividness of impression and universality of appeal to both the educated and the ignorant is making the pictured story that the slides tell one of the greatest helps that missionaries and preachers at home and abroad have yet discovered.

For example, the Northern Baptist Convention, which is about to launch a campaign from April 25 to May 2 to raise $100,000,000 for the New World Movement of Northern Baptists, has a library of upwards of 10,000 slides already on hand and is adding between 3,000 and 4,000 more as fast as the orders for them can be filled.

* * *

These slides are made up into lecture sets which are kept in circulation throughout the 10,666 Baptist churches from sixteen different depositories located at strategic points in the leading cities from Boston, Mass., to Portland, Ore. The distribution is in charge of Harry S. Myers of the Northern Baptist Board of Promotion. There are fifty-two lectures in the series, so that, if any church desired, it might have a new lecture with a full complement of slides every week in the year with no duplication. Some are particularly adapted to the needs of Sunday schools, but the majority are suited to any audience.

* * *

The text which accompanies the slides is prepared in loose leaf form so that the lecture may be revised, new slides added or old ones removed without involving the preparation of a complete new manuscript. Moreover, in the latest lectures sent out the leaves in addition to bearing the slide number and the number of the negative, also have pasted to them, above the reading matter, a photographic print so that the lecturer, who may have received the text the same day that he is to deliver the talk, can study the pictures in the book and will have the same view before him that his hearers see projected upon the screen.

The lectures cover a wide range of material, principally relating to home and foreign mission fields and most of them include one slide with the words of an appropriate hymn. In connection with the New World Movement of Northern Baptists thirty copies each have been prepared of two lectures, one covering the five-year program of the denomination at home and the other the foreign mission work that is proposd. These will be delivered hundreds of times in all parts of the country where there are Northern Baptist churches with a view to educating the general membership in regard to the past accomplishments and the future needs of the church.

* * *

It is not in America alone that the Baptists are making use of the stereopticon in their religious endeavor. In China, India, the Philippines, Africa and other mission fields they have projecting machines at various mission stations and slides teaching the dangers of tuberculosis, the way to care for babies, the value of sanitation and other practical things of which the natives are in almost abject ignorance. One of the greatest values of the stereopticon is that it speaks a language that every tribe can instantly understand. The language of the eye is universal. This is a factor of no small importance when, as in Burma, where there have been Baptist missionaries for over a century, there are no less than forty distinct races with as many tongues and more dialects in an area smaller than the state of Texas and a population about equal to that of New York state.

* * *

In evangelistic work the missionaries find that their story of Christ and the message that he brought can be much more readily understood if it is illustrated and they have therefore made extensive use of the stereopticon in connection with their sermons. Reproductions of the paintings of the old masters have given them a wonderful collection of slides covering practically the entire field of old and new testament history.

In order to keep its library of foreign and home missionary slides up to date, every mission is equipped with at least one camera and the missionaries are encouraged to submit negatives which might prove useful in making new slides. In this way the mission boards are assured of having early photographic evidence of progress in any field and of a running pictorial history of the development of each mission station and school.

A part of the cost of handling the slides is covered by a nominal rental charge for each lecture. The carriage on the slides is paid by the church, both to and from the nearest depository, and slides broken or lost are charged up at cost to the church that has lost or broken them.

Moving Pictures to Solve Evening Attendance Problem in This Church

Moving pictures are now a regular feature of the work being carried on by the First Congregational Church of Zanesville, Ohio. Not long ago the church voted to buy and install moving picture apparatus, and quite recently it gave its first performance, "The Third Floor Back." The church is planning to have three entertainments weekly, with no admission charge, all expenses to be met by a free-will offering. On each Friday it is planned to have a "community night," when whole families may come to the church and view such pictures as will be of immediate value to themselves and to the community. On Sunday evening the moving picture will be built into the regular service of song and worship, the aim being to make these services just as valuable and interesting as possible. K. E. Wall, pastor of the First Congregational Church of Zanesville, thinks that instead of serving communities, most churches seek to serve themselves. He says in part:

"Too many sermons are being addressed to wood and varnish. Henceforth the Congregational church will adapt its Sunday evening service to serving the community. Anyone who attends the commercial moving pictures knows that the public is getting good and ill from them. Our police records record the ill. It is there that the small boy frequently first learns of holdup men and their activities. Too often he sees life portrayed in a cynical light. The sacred things of life, the church, the home, marriage ties and filial relations are often treated lightly or portrayed in such a way that greater harm than good results. This is not necessary, as there are strong powerful films which portray all the emotions and ideals of life, and at the same time are educational and entertaining.

"Where is there a better place to give the people the best there is than in the church on Sabbath day? If any illustration is good, how much better should not one that lives and moves be? There can be nothing inconsistent in presenting truth with the moving picture and maintaining a spirit of reverence. Most people's objection to moving pictures is due to the psychology of association. The film has been for years a commercial affair and to some may carry the commercial atmosphere into the church. For that matter there was a time when the violin was barred from the church because of its association with the dance hall. 'The devil was in the fiddle.' We have since learned to consecrate the fiddle to the Master's use. Nothing is in itself unclean—it is our use of it that determines its worth. It is the task of the church to utilize every implement of life to its highest good."

NEW INSTRUCTIONAL Films and Where to Get Them

Travel, Literary, Industrial, Topical and Comedy

Films for the Family Group

(Received and listed by the National Motion Picture League of New York)

The following list of endorsed pictures is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs and theatre managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.

FAMILY FILMS

(Recommended for Young People and Adults)

Pollyanna. Reels, 5; exchange, United Artists Corp. Remarks: Mary Pickford. In part 3, cut sub-title, "Old Son of a Gun," etc.

A Girl Named Mary. Reels, 5; exchange, Famous Players-Lasky Corp. Remarks: A Paramount-Artcraft featuring Marguerite Clark.

A Star Over Night. Reels, 2; producer, Stage Women's War Relief; exchange, Universal. Remarks: David Belasco.

Excess Baggage. Reels, 2; exchange, Goldwyn. Remarks: A Mr. and Mrs. Carter de Haven Comedy.

The Night of the Dub. Reels, 2; exchange, Famous Players-Lasky Corp. Remarks: Ernest Truex; Paramount Comedy. Cut drinking scenes in part 2.

Aint Nature Wonderful. Reel, 1; exchange, Universal. Remarks: Lyons-Moran Comedy.

The Blooming Angel. Reels, 5; exchange, Goldwyn. Remarks: Madge Kennedy.

The Little Shepherd of Kingdom Come. Reels, 6; exchange, Goldwyn. Remarks: Jack Pickford. In part 1, cut sub-title, "A child of sin," etc. Cut fight to flash. In part 4, cut sub-title, "Chad's mother was married." In part 5, cut sub-title, "3 years of hell," etc. In part 6, cut scene of shooting from room, also sub-title, "He must hang at dawn."

The Sacred Flame. Reels, 5; producer, Schomer-Ross Prod.; exchange, Commonwealth Film Corp. Remarks: Emily Stevens. In last part, cut all cabaret scenes.

The Charming Mrs. Chase. Reels, 2; exchange, Pathé. Remarks: Drew Comedy. In part 1, cut drinking scene.

Hoodooed. Reel, 2; exchange, Famous Players-Lasky Corp. Remarks: Carter De Haven-Paramount Comedy.

Her Novel Idea. Reel, 1; exchange, Robertson-Cole. Remarks: Supreme Comedy. Cut drinking scene.

JUVENILE FILMS

(Recommended for Children Under 12 Years of Age)

Pollyanna. See remarks under Family Films.

In Japland. Reel, 1; exchange, Ed. Film Corp. of America. Remarks: Motoy.

The Honorable Mr. Jap Van Winkle. Reel, 1; producer, C. L. Chester; exchange, State Rights. Remarks: Fairy Story. Cut sub-title, "Laid Down to Rest" (ungrammatical).

(Program No. 7. Selected by the National Kindergarten Association.)

Motion Pictures

Skyland. Recl, 1; producer, Prizma; exchange, Republic. Remarks: Blackfoot Indians.

The Last of the Seminoles. Reel, 1; producer, Prizma; exchange, Republic. Remarks: Life and customs of the Indians of the Florida Everglades.

The Apache Trail. Reel, 1; producer, Prizma; exchange, Republic. Remarks: Apache Indians at home; ruins of Cliff Dwellers.

(Program No. 8. Selected by the National Kindergarten Association.)

Kiddies. Reel, 1; producer, Prizma; exchange, Republic. Remarks: An appreciation of children of many lands, including surrounding of the Hopi Indians, the quaint costumes and toys of the Japanese, the musical environment of the Mexican, and the surroundings of the Chinese and American children.

The Ghost of Slumber Mountain. Reel, 1; producer, Darnley; exchange, Republic. Remarks: Prehistoric animals; cut sub-title, "I tried to persuade Job," etc.

NON-THEATRICAL FILMS

(Available for Use in Churches, Schools and Other Non-Theatrical Institutions)

Brave Women of '76. Reel, 1; exchange, Beseler Ed. Film Co. Remarks: History.

The Boston Tea Party. Reels, 2; exchange, Beseler Ed. Film Co. Remarks: History. In part 2, cut scene of man being thrown overboard.

Origin of Beethoven's Moonlight Sonata. Reel, 1; exchange, Beseler Ed. Film Co.

Thais. Reel, 1; exchange, Beseler Ed. Film Co. Remarks: Music.

Barber of Seville. Reels, 3; exchange, Beseler Ed. Film Co. Remarks: Music.

INSTRUCTIONAL FILMS

The Story of the Jaguar. Reel, 1; exchange, Universal. Remarks: Hunting Lodge of the Jaguar Club in Southern California. May Allen captures a jaguar alive.

Girl Pottery-Makers of the Caribbeans. Reel, 1; producer, Bray; exchange, Goldwyn. Remarks: Kneading the clay, molding, hand painting and polishing. Trailing American game birds. Cartoon.

Mirrors of Nature. Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corp. Remarks: Scenic.

Enemies of the Garden. Reel, ½; producer, Raymond L. Ditmars; exchange, Ed. Film Corp. of America. For non-theatrical distribution, Beseler Ed. Film Co. Remarks: Cut-worm, cuts stem close to ground in feeding, trapped under bark, plants protected by use of paper cups, bean and arsenic for larger plants, wire worm, snap beetle, white butterfly of the cabbage farm, jaws work like shears, chrysalis from which butterfly comes, cabbage looper, cocoon moth, dusting plant with insecticides; giant frog.

Taken With a Grain of Salt. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: Salt mines, drilling preparatory to blasting, after blasting, cars loaded by hand and electric shovels, crushing salt, screening, packing, filling boxes, putting on tops and labeling.

Just Kids. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: A story of gloves, kid rolled in wet cloth to make stretching easy; cutting, stitching up glove, fancy work, putting on wristlets, cutting and sewing in linings, shopping glove, putting in the snaps, polishing, final inspection.

Birds and Flowers. Reel, 1; producer, Prizma; exchange, Republic. Remarks: Birds from the Tropics, fire finches from India and Java, colored buntings from S. W. Mexico, red head amodine from Africa; black head mannikin, called Black Head Nun, from Himalaya Mts.; Australian cockatoo, crested pigeon, grass parrakeets; flowers opening and closing, jonquils, gladioli, hollyhocks, dahlia farm at San Mateo, Calif., owned and operated by Miss Bessie Boston; dahlia tubers, original Mexican dahlias, very small, cultivated and cross fertilization shown, different varieties of dahlias, caster, peirrol, English cactus; F. W. Fellows, colorette; Billy Burke, San Mateo.

Life in Inland Waters. Reel, ½; producer, Raymond L. Ditmars; exchange, Ed. Film Corp. of America. For non-theatrical distribution by Beseler Ed. Film Co.. Remarks: A pond turtle, first stages of dragon fly, dragon flies destroy mosquitoes, the water stick water boatmen, blind Salamander that lives in dark subterranean rivers deep in the earth depends entirely on its extreme sense of touch in detecting vibrations in the water, strange frog which never leaves the water.

New Screen Magazine, No. 49. Reel, 1; exchange, Universal. Remarks: Helen Davis, only girl employed by government, hunting forest fires; Devils Head Station, Colorado, reported 16 fires since first of year; cabin, 130 steps below observation tower, 24 miles from nearest railroad station. The world's lightest wood, Balsa tree of Central America, made hard by certain process, compared with other woods, 13½ times lighter than the heaviest wood, 6½ times lighter than oak, 2½ times lighter than cork. Proper way to get a job. Finders are keepers, G. Gaspard, beach comber of California, averages $200 a week from articles lost on beach. Futurist movies. Letter Laughs.

Pathé Review, No. 35. Reel, 1; exchange, Pathé. Remarks: Pathécolor scenics, the city of Rabat in Morocco, its faded glories, the citadel and gate, inside the walls of the citadel. Dr. Ditmars' nature pictures, a few hints on deportations, catching bears alive. Bureau of Standards, Washington, D. C., experiments with frozen air. Novagraph slow motion photography, new and old magic card tricks.

Fox News, No. 31. Reel, 1; exchange, Fox. Remarks: On board S. S. Pennsylvania at Guantanamo Bay, Atlantic fleet in Cuban waters for annual practice; Chicago, Ill., "Windy City," makes big clean-up of crooks and suspects, raid nets 1,500 prisoners; New York, president of Irish Republic is given freedom of city; Cleveland, Ohio, war aeroplanes used for mail carriers; notables in the news, Bruce Bairnsfather, famous British war cartoonist; Sir Oliver Lodge, noted British scientist and Spiritualist; Admiral Sims, General Wood. Palm Beach, Florida, society crowds flock to Florida beaches, Mr. and Mrs. Richard Crocker, a turtle hunt. What shall be done with our crippled soldiers.

Hearst News. Vol. 2, *No.* 3. Reel, 1; producer, International; exchange, Universal. Remarks: Thousands of elks rescued from starvation; Washington, D. C., Federal Constitution aids fight on radicals; Secretary Lansing showing original copy of Constitution; in the public eye, Admiral Sims and members of Senate Committee, Eamon De Valera, Fire Island, steamer ashore; Manchester, England, British honor memory of Alcock; France, peasants guarding Alcock's plane; Long Beach, Calif., on gridiron, Harvard-Oregon game; Berlin, Germany's ex-dictator, Von Ludendorf; Pensacola, Florida, speed of seaplane and aeroplane compared. Cut indoor Sports cartoon.

Our Farmyard Friends. Reel, 1; exchange, Beseler Ed. Film Co. Remarks: A rare companionship, dog and rabbit, hen and chickens, hen and goslings, hen and ducklings, goat and horse friends, a greedy pony, fancy fowls, turkey.

Kinogram. Reel, 1; exchange, Republic. Remarks: Washington, D. C., the original documents of the Declaration of Independence and Constitution of United States shown by Secretary Lansing; Lady Lucy Gaston, anti-tobacco candidate; Chicago, scenes from the stockyards; a sword of gold for General Pershing; Boza, Calif., cutting ice crop in the Sierras; Tokio, Japan, club practice Jiu Jitsu; U. S. troops from Siberia bring Russian brides; Lincoln Memorial completed on Potomac River; Albany, Assembly prepare to try Socialists, Chas. D. Newton, Gov. Alfred Smith.

The Log of the W-35. Reel, 1; producer, C. M. Prize; exchange, same. Remarks: Motion pictures taken by a German commander of the following boats he sunk during his cruise, sinking of the Steamer Strombali; also S. S. Neutmoore, loaded with wheat, and Steamer Parkgate, the Maplewood, loaded with iron; S. S. India, loaded with coal; Schooner Miss Morris; five prisoners, only survivors of 100 vessels.

Old Faithful. Reel, 1; producer, Prizma; exchange, Republic. Remarks: Yellowstone National Park, old coach and horse give way to motors, mecca for tourists, near Gardiner, Montana, lava arch corner stone laid by Col. Roosevelt, Golden Gate viaduct built by the government, Grand Canyon of Yellowstone, water falls 300 feet to caverns below, Eagle's Nest, Monmouth Hotel, Riverside Geyser, Motor Geyser, Prismatic Pool, Jupiter Terrace, Cleopatra Terrace, Macbeth Pool on Jupiter Terrace, Morning Glory Pool, Beehive Geyser, Castle Geyser, and Old Faithful, king of geysers, play at intervals of 75 minutes and perform for 4 minutes, shooting forth hissing spray.

The Relief of Poland. Reel, 1; produced by the American Red Cross; exchange, Ed. Film Corp. of America. Remarks: Arrival of relief train in Warsaw, bridge across Vistula, a quiet street, village of Kowel, Madame Paderewski, a traveling song kitchen, a soup and bread line, clothing from America, spring planting, Jewish orphans, Bolshevist prisoners.

"De-Light." Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: Making of electric bulbs.

Making Natural Color Films. Reel, 1; producer, Prizma; exchange, Republic. Remarks: Process used in making Prizma films.

Pathé Review No. 38. Reel, 1; exchange, Pathé. Remarks: Pathé color scenics, Morrocco, the ghost of an empire, Chella built by the Romans; Dr. Ditmar's nature pictures, strike-proof workers, the ants and their habits; Novograph slow motion, the Hudson, near ice-proof base lights, acetylene burners, automatic control gas. Cut dances at end of reel.

Hearst News, Vol. 2, *No.* 4. Reel, 1; producer, International; exchange, Universal. Remarks: Venice, Italy, "With the Gobs in the City of Lagoons," U. S. S. Pittsburgh boys making friends with the famous pigeons of St. Marks; Pensacola, Florida, Uncle Sam's eaglets at work; New York, the last of the A. E. F. returning aboard the transport Northern Pacific, Brigadier General William D. Conner, the last American general to leave France, rescued passengers from the sinking transport Powhattan; New York, fashion pictures showing spring styles; Guantanamo Bay, Atlantic fleet in winter quarters; Constantinople, Turkey, Mohammed VI, sultan of Turkey, attending his private mosque to offer prayers to the Prophet. Cut indoor sports cartoon.

International News, Vol. 2, *No.* 1. Reel, 1; producer, International; exchange, Universal. Remarks: Vienna, people of Vienna cutting wood in royal forests for fuel, American commission distributes food at palace; Versailles, France, new president addresses people, results of election; Seattle, 50,000 school children honor General Pershing; Florida, birds of the desert in winter training; Constanti-

(Continued on page 35)

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Films and Where to Get Them

(*Continued from page 32*)

nople. Armenian orphans; Dr. Copeland's advice concerning influenza.

New Screen Magazine No. 50. Reel, 1; exchange, Universal. Remarks: American wonder spots, Soda Lake in California; a beautiful mineral garden in one minute, chemical experiment; proper games for young people, by A. D. Angell, "Old Chimes Sport," "Advance Statues;" the vitals of a sea monster, the throttle-board from which all machinery is controlled, etc., of the Leviathan. Letter Laughs. Cut scenes of the "great radium mystery."

Japan. Reel, 1; producer Prizma; exchange, Republic. Remarks: The land of sunshine, Japanese gardens, cherry blossoms, etc. Nara, 8th century capital, famous for its deer; Fujiyama, the sacred mountain of Japan, picking tea on the tea slopes of Osaka, tea plants covered with matting roofs as protection from the sun, family at tea, "Komori" the professional baby tenders, load carried by young girls, work in rice fields, oxcart, oxen wearing "zara" or straw sandals, man-power street cars, fishermen, fish traps, shell fish cooked and served, umbrella maker, movie street in Osaka, geisha girls.

"Nine and a Half." Reel, 1-2; Ford, exchange, Goldwyn. Remarks: Making of silk hosiery, Japan, where silk comes from, winding raw silk; 22,000 yards twisted and woven make 1 pair of ladies' hose, process of weaving stockings, etc.

In Higher Spheres. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: Among the mountains, camping in the forests, where ice is thick, climbing over snow and ice, waterfall, beautiful scenery, sunset.

New Screen Magazine No. 51. Reel, 1; exchange, Universal. Remarks: A magnet from the sky, meteorite; fashions; a cardboard cathedral, models by Berthold Audsley. Letter Laughs.

Pathé Review No. 37. Reel, 1; exchange, Pathé. Remarks: Pathécolor scenics, Forest of Bussaco, scenes of Portugal; U. S. Bureau of Standards, grinding optical glasses; Dr. Ditmar's nature pictures, Rip Van Winkle of Bugville, the 17-year locust; melting steel with snow, water power used in France instead of coal, melting of steel; dance of ancient Egypt, dancing as in 1200 B. C.

Hearst News, Vol. 2, *No.* 5. Reel, 1; producer, International; exchange, Universal. Remarks: California greets General Pershing, review of troops; ponies run again on Riviera; in the public eye, Samuel Gompers on his 70th birthday, Uncle Joe Cannon and Representative Walsh; Paul Deschanel, new president of France; fighting the sea with the coast guard, on board a cutter; first meeting at Paris of League of Nations, Premier Lloyd George, Georges Clemenceau; Charlestown, Mass., Bunker Hill Monument in peril, cracks in masonry; Chicago, rotary snow plow.

International News, Vol. 2, *No.* 6. Reel, 1; producer, International; exchange, Universal. Remarks: Belgium honors martyrs of Liege; shock proof cap for electrical workers; spring fashions for children; changes in cabinet, Secretary Meredith, Houston and Senator Glass; views in St. Augustine, Florida, spring of Ponce de Leon, oldest house in America, etc. Jacques Suzanne hunts wolves for models; winter floods in Mons and Namur, Belgium; Davos, Switzerland, avalanches bury houses.

Kinograms. Reel, 1; exchange, World. Remarks: Canada's winter carnival begins; baseball magnates on hunting trip; big fire in Y. M. C. A. building; Trenton, N. J., Governor Edwards; Alpine, N. J., Boy Scouts camping; Guantanamo Bay, Atlantic fleet in winter quarters.

America's Watch on the Rhine. Reel, 1; exchange, Ed. Film Corp. of America. Remarks: Red Cross travel series; outpost sentries guarding remote posts, military police handling traffic in Treves, guarding bridge approaches and tunnels, Goblenz railroad station, Red Cross workers distributing food, old Roman ruin in Treves, typical scenes in German villages where our troops were billeted, sports, daily drill and inspection, a trip up the Rhine for the boys, pontoon bridge, along the banks, Audernach, castles on the Rhine, General Pershing dedicating American military cemetry at Montfaucon, France.

Pathé Review No. 26. Reel, 1; exchange, Pathé. Remarks: Pathécolor, scenes near Brienz, Switzerland, Reichenback Falls, 300 feet high; getting acquainted with an octopus, trapping and shipping them; week ends minus the bill, a camping trip; Novograph slow motion, racing with Homer Baker; flowers that bloom as you watch, honeysuckle, iris, etc.

Big Guns of the Navy. Reel, 5; producer, Prizma; exchange, Republic. Remarks: Vulcan forge birthplace of Big Gun, Bessemer furnace, molten steel flows into 10 ton buckets, flames cut any surplus metal away. Launching Superdreadnought New Mexico in Brooklyn Navy Yard, built only for defense of our country; Vice Admiral Coffman and staff received on Arizona for tour of inspection; anti-aircraft guns, firing the small guns, protecting searchlights, reflectors and lens, projectiles smeared with green paint to determine hits of target, practice, after firing inflammable gas ejected, division firing.

Hearst News, Vol. 2, *No.* 6. Reel, 1; producer, International; exchange, Universal. Remarks: Norfolk, Va. Storm plays havoc on Atlantic coast; fleets of the East and West in target practice, U. S. S. Mexico, flapship of fleet; pictures of men at present prominent in the public eye; New York digging its way out of the blanket of snow, bonfires built in an effort to get rid of the snow; Constantinople, Turkey, manners in which the people live, the fish markets, etc. Off Rockaway Point, N. Y., passenger rescued from the stranded steamer the Princess Anne; Dr. E. L. Garushbourgh, one of the rescued, who rendered medical aid to his unfortunate fellow passengers; Captain James Halleck and Lieutenant Roberts of the police patrol boat that rescued the passengers; El Paso, Texas, border guard in review for General Pershing. Cut cartoon.

International News, Vol. 2, *No.* 6. Reel, 1; producer, International; exchange, Universal. Remarks: Aeroplane carries news of wrecked steamer, flying over the Statue of Liberty; view of snowbound lower Broadway, melting snow by fire in Central Park; Paris, France, welcomes the Shah of Persia; Havana, troops guarding piers during strike; East vs. West, loading ships in Hoboken by electrical machines and at Nagasaki, Japan, ships loaded by female coolies; Atlantic City, storm wrecks board

(*Continued on page 39*)

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Mazda Projection Easily Adapted to Your Movie Machine

We have had many years of experience in the electrical field and in presenting the PROJECT-A-LITE to the Motion Picture Industry, are able to put the result of that experience into the product. Our alternating current regulating transformer reduces line current to 30 volts and regulates it at 30 amperes, to suit the capacity of the Mazda Motion Picture Lamp.

The Reflector, properly placed behind the lamp, insures a clear bright field on the screen, with a maximum of light. It can be adjusted to any position necessary to give positive and accurate reflection; all adjustments are easily made, at any time necessary.

The entire operation of connecting or disconnecting the Project-A-Lite need not consume over two minutes' time and any operator can install it. This regulating transformer is built standard for 60 cycles A. C. with ranges of voltage from 105 to 130 volts, to suit local operating conditions.

A few of the many advantages of using the incandescent lamp for Motion Picture Projection:

No intense heat; no current wasted in resistance; no current used in converters or rectifiers; no condenser breakage; no flicker on the screen; no fumes; no smoke; no dust, and you get uniform illumination on the screen, together with a saving of from 60% to 75% in the amount of current consumed.

We are sole manufacturers of the PROJECT-A-LITE.

Write us for the address of our nearest Dealer or Jobber. Address,

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Fill In and Give This to Your Nearest Theater Owner

Proprietor.....Theater, City.

I am anxious to have my young people see, and myself should like to witness, an exhibition of the following moving picture feature:

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Producer.....Exchange.....

If your theater is willing to regularly exhibit films of this class and type, you may count on the regular attendance of members of our institution and their friends.

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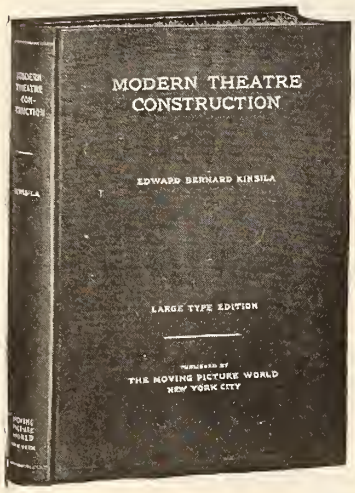
The Chalmers Publishing Company has fostered the motion picture industry since its beginning through the Moving Picture World and its leader publications on—

Theatre Construction
Moving Picture Projection



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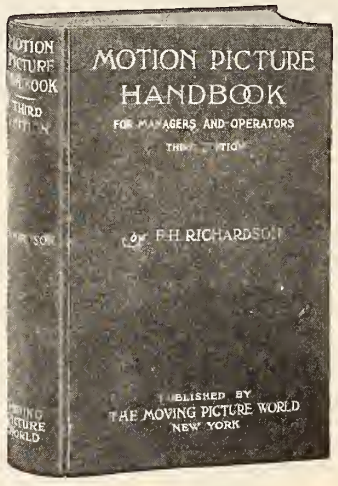

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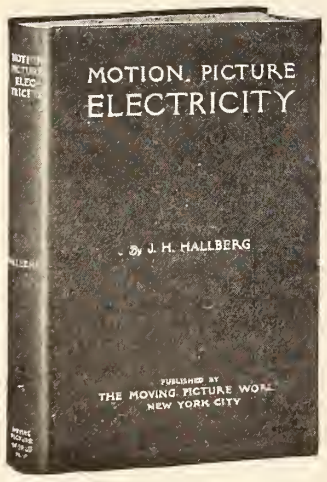
Picture Theatre Advertising



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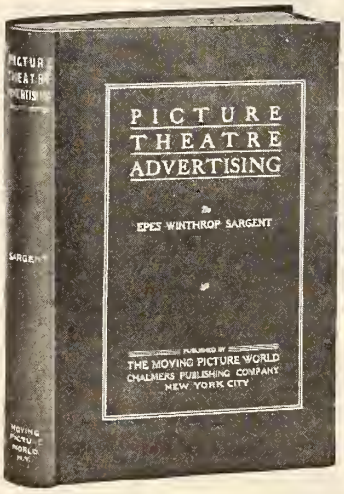

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The fact that some of these books are already in their third edition ought in itself be recommendation enough.

CHALMERS PUBLISHING COMPANY
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Four Handbooks on Moving Picture Theater Construction and Operation

The following is a brief review of four handbooks on the motion picture, published by the Chalmers Publishing Company, 516 Fifth avenue, New York:

"Picture Theater Advertising," by Epes Winthrop Sargent. In this volume Mr. Sargent, a writer of experience in practical moving picture exploitation, covers the needs of those who wish to properly exploit not only theaters but special productions. Little secrets of winning success and special appeals that may be made to the public are explained and illustrated, by example. There is much in this book which will be of value to the institution desiring to make moving pictures self sustaining.

"Modern Theater Construction," by Edward Bernard Kinsila. The development of the modern picture playhouse during the last decade represents one of the greatest strides forward in the cinematographic art. Mr. Kinsila has designed many of the finest picture playhouses in the United States. Consequently, in setting down his experiences and knowledge in a book he has done a genuine service to the moving picture. The chapters on theater or auditorium arrangement will be of value to anybody who contemplates showing moving pictures. The material dealing with booth arrangements and seating plans is especially valuable. The book is illustrated with plans and pictures.

"Motion Picture Electricity," by J. H. Halberg, is a handbook of practical projection. Mr. Halberg has devoted more than a decade to electrical principles as applied to the moving picture art. He is best known for his knowledge of arc lamps and arc lighting. While technical and for the use of the advanced student of motion picture electricity, Mr. Halberg's book is not "over the heads" of those who wish to comprehend clearly the elementary factors entering into projection. Mr. Halberg, in this volume, undertakes to make his principles clear with diagrams and drawings.

"Motion Picture Handbook," by F. H. Richardson. Mr. Richardson conducts the projection column in the Moving Picture World. In "Motion Picture Handbook," he has set down facts which every operator should know thoroughly. By reason of his contact with operators all over the United States for many years, Mr. Richardson is competent to instruct as well as to advise. The projector is minutely dissected in this book and accessories of all kinds are explained fully.

The New "National" Stereopticon

Recently placed on the market is a new stereopticon manufactured by the National Projector and Film Corporation of America. The new production, which is named the "National" is said to be a stereopticon of especial merit which will meet all the requirements of clergymen, lecturers, teachers and salesmen. The special features of the machine are that it is of light weight, compact, durable, using a small and effective lamp, is simple in construction, and an example of good workmanship, all desirable qualities in a machine of this kind. The cast aluminum body contains the lamphouse and condensing lenses, as well as the slide holders. It is made for standard slides; has attachments for tilting and revolving; throws a clear picture on the screen at from 10 to 100 feet; can be electrically connected anywhere; can be operated by a child and weighs only nine and one-half pounds.

The National Projector and Film Corporation, with main offices in Chicago, has an extensive plant in operation at Niles, Mich., where these stereopticons are manufactured in connection with an entirely new projector, for which is claimed great efficiency. The affairs of the corporation are in the hands of well-known and progressive business men who are expected in the near future to make their products a large factor in the field.

Reelcraft New Producing and Distributing Concern

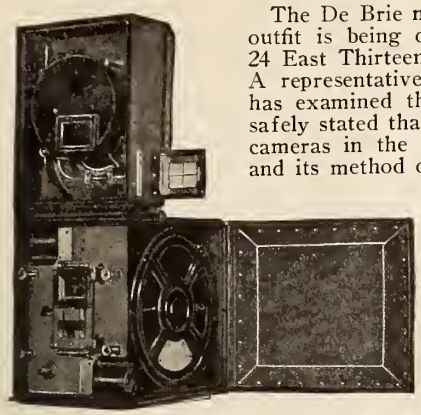
Reelcraft Pictures Corporation is the name selected by R. C. Cropper and his associates for their recently formed $5,000,000 corporation, organized for the purpose of producing and distributing short subjects exclusively. Temporary headquarters have been established at 729 Seventh avenue, in New York, pending the securing of a permanent location. The officers of the company are R. C. Cropper, president; J. B. Ferber, vice-president to supervise finance; Frederick J. Ireland, vice-president to supervise productions; Samuel Spitzer, secretary; and Samuel W. Farhney, treasurer.

In speaking of the new corporation, Mr. Cropper, said:

"Reelcraft has taken over all the releases, stars, studios at Chicago, Long Beach and Hollywood, and business of the Bulls Eye Film Company, the Emerald Motion Picture Company of Chicago; the exchanges and business of the Bee-Hive Film Exchanges of Chicago, Milwaukee and Indianapolis, and the Interstate Films of New York.

"There is an ever increasing demand for 'short subject' releases. Producers who have specialized in one and two reel pictures have nearly all gone in for five and six reel productions, until there is an actual shortage for the exhibitors who must have the "short subjects" to round their programs. It is to satisfy and fulfill this demand that we have incorporated Reelcraft to be a national producer and distributor."

The De Brie Camera



The De Brie moving picture camera and outfit is being distributed by G. Gennert, 24 East Thirteenth street, New York City. A representative of MOVING PICTURE AGE has examined this camera and it may be safely stated that it ranks with the leading cameras in the quality of its construction and its method of manipulation. The case is of seasoned teakwood, beautifully polished, reinforced throughout with metal and all hinges of doors and camera front are of the piano hinge type. The outside dimensions are 5⅞x7⅜x 10½ inches. This small box contains the complete mechanism including the magazines, and weighs only 13 pounds.

The camera front opens in two ways by means of knurled finger buttons, one above and one below the lens. The one below the lens releases the wood casing which opens upward, giving access to the lens and shutter compartment. Closing this casing and turning the upper finger button, the lens and shutter are taken away with it, disclosing a metal plate upon which the sprockets, film rails and pressure plate, which are entirely constructed of metal, are separated. The general operating mechanism is situated between the two magazines behind the metal plate mentioned above, easily accessible for cleaning and oiling. All gears are made of hardened steel.

The opening in the shutter can be changed to any desired width by means of a small device at the front of the camera which shows at a glance the exact width of the opening. A focusing tube runs through the center of the camera with an eye-piece at the rear of the case. This is a tube especially fitted with a powerful magnifying lens which shows a clear picture in the upright position. The eye-piece is set on a telescopic tube and very accurate and sharp focusing is possible with it. At the back of the case is situated the film meter which is of the double registry type; one needle makes a complete circle of the dial for every meter of the film run, while the other registers meter by meter up to 100 meters. Below the dial at about the center of the camera is placed a spirit level incased in brass. A film punch runs through to the back and is operated by a slight pull of a small bar and ring. A speed indicator registers the number of pictures made per second, showing on the dial 14, 16, 18, 20 and 24 pictures. The normal speed of the camera is the standard eight exposures to the turn of the crank. For single exposures to the turn, a small clutch arrangement operated by a ring at the back disengages the gears in the mechanism.

The lens is a Zeiss Tessar F 3.5, 50 mm. focus, mounted in a focusing mount with iris diaphragm. A square bar is placed across the camera top at the front with a focusing scale in meters upon it. The focusing mount operates by means of a small rod projecting through the camera top and has a scale on the mount and bar which coincides. The focusing can be done at this point. The diaphragm has an extension bar to the side of the camera which registers on a scale running perpendicular to the camera side under the finder. Being about 4½ inches long this bar describes quite an arc and can therefore be utilized in conjunction with the diaphragm as a hand-operated fade-out. The finder is a large size sure shot type, placed at the side front of the camera with a peep sight at the rear of box; both fold out of the way when not in use. The driving handle attaches with slot and spring and is so constructed that three different lengths of handles are obtainable. The magazines are of metal with cover securely held in position by three sliding catches. The light-trap on these magazines can be removed by a half-turn of a thumb-screw outside and kept in perfect condition.

Cases for the camera are made of solid black leather lined with flannelette to protect the finish of the apparatus. They are complete with locks, keys, and substantial straps, snaps and buckles. The interior is so fitted that after the camera is within it, it cannot shift while being carried. The case for the magazines has six compartments. For the tripod a leather bag with canvas top is supplied to cover the head and the pegs, joined with straps and sling-straps for shoulder as well as gather-straps at the top of each bag.

"Atop of the World in Motion," an educational motion picture, has been shown at the Irving School, Peoria, Ill., under the auspices of the School and Home Association.

Moving pictures showing conditions in Poland during the world war were shown in parochial hall of the St. Stanislaus Polish Roman Catholic Church, Binghampton, N. Y.

EASTMAN FILM

is identified by the words "Eastman" and "Kodak" in the film margin.

It is the film that first made motion pictures practical

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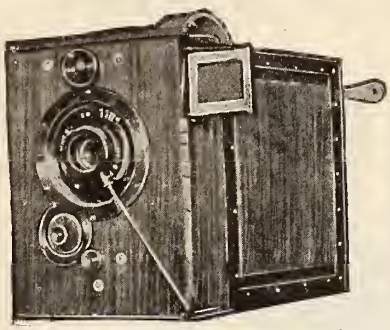

De Brie Camera and Tripod

Latest Model with all the New De Brie Improvements.

Pathe Studio Cameras
Pathe No. 2 Model Cameras

Other Cameras from a simple Topical Model at $50.00. All Motion Picture Accessories and Chemicals.

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School for Instruction in Motion Picture Making

The establishment of a plan to form a school which will encourage and promote the science of moving picture making, as proposed by M. Honnorat, Minister of Public Instruction, at Paris, France, has created a great deal of discussion among motion picture producers and exhibitors. In a cablegram to the New York Times, M. Honnorat outlined his plan for the establishment of a school the main object of which will be to give instructions to motion picture actresses and actors, to perfect apparatus, to provide a course in scene setting, to train directors, etc. In other words, the school yill do everything for the motion picture aspirant that the business college does for the stenographer-to-be. Competent Instructors gathered from the film field are expected to offer their services gratis, while the combination of producing companies is to divide the expense of maintaining the establishment.

Carl Laemmle, president of the Universal Film Manufacturing Company, when asked his opinion of M. Honnorat's plan, expressed himself as being heartily in favor of such a movement.

"Nothing of this kind has ever been attempted in this country." said Mr. Laemmle, "but the movement is one which I have been giving much thought to lately. Certain it is that the motion picture field, enormous and wonderful as it is, is still an infant in comparison to what it will be a few years from now. Splendid as are the big productions of all the big companies, there is certainly room for improvements in most of them.

"To-day the star and director are everything. The day of the star is waning while the director's importance is getting to be the biggest item in the motion picture field."

Motion Pictures

made of your plant, your organization, your product, your employees, your processes, for sales, advertising or welfare purposes. Specialized, high-grade work for manufacturers, advertisers, and production managers. Will you let us show

What We Can Do for You?

Extract from recent letter we received:

"Kindly accept our thanks for the pains you took in producing this subject for us, which was of a very difficult nature——"

This is from a letter written to us by a corporation of national fame. We are ready to give you the same service. No order too large, few too small.

Ask us for our plan and terms.

Commercial Publicity Film Co.

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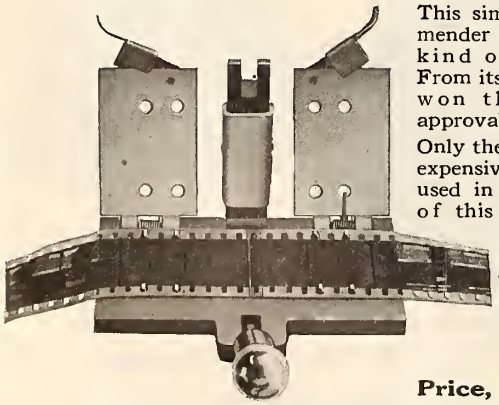
ACME FILM MENDER



This simple and efficient mender is the best of its kind on the market. From its inception it has won the instantaneous approval of all users.

Only the finest and most expensive tool steel is used in the manufacture of this mender so that the danger of its getting out of order is reduced to a minimum.

GUARANTEED FOR TWO YEARS

Price, $6.00 Each

SPECIAL Set of Meniscus Bi-Convex Condensers. 6½ in. and 7½ in. focus, ground with bevel edges, imported, adaptable for any standard machine.

Price, $4.50 per set

Clifton R. Isaacs, Inc.

110 West 40th Street New York City

New Invention to Show Pictures in Daylight

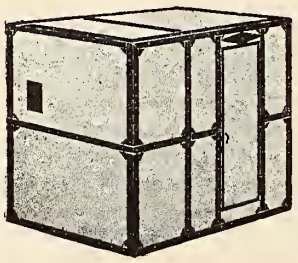
Robert Andersen of the Universal Film Manufacturing Company who recently returned from his vacation abroad, brought with him the story of a new German invention which, if developed, may revolutionize the film industry. By means of the discovery of a new compound which absorbs light, German cinema scientists now assert they can show photoplays in broad daylight. The Germans use their new compound in making moving picture screens.

The first board attempt to capitalize the new discovery is in the formation of a company to install miniature moving picture machines in private homes. German families, it is promised, will soon be able to see the latest features, while eating dinner or pursuing other household activities. The home movie machine will take its place beside the piano and the phonographs. As an adjunct of the new company's activities, it is planned that the new home machine will be a combination projection machine and camera. Events in the home can then be photographed for future generations. The greatest good of this novel project, it is said, will be the doing away with the family album.

The new screen compound is called Petravaggan. It is cast in big flexible sheets and looks something like leather. Its make-up is zealously guarded as a secret. It also is expected to supplant present day billboards, its makers say, since it can show moving pictures on the housetops in daylight.

Mr. Anderson has returned to Universal City carrying with him a long term contract to direct pictures as well as to act in them. He is now at work on his first production, which he says will bristle with new ideas in directorial art. His ultimate project is to produce a picture with no subtitles.

Fireproof Booth for Portable Projector



The demand for a fireproof booth to house the portable projector is being met by the Sharlow Brothers Company, 439 West Forty-first street, New York. This company has an improved type of booth that can easily be moved about and shipped from place to place by express or as baggage. It is made of sheet metal securely riveted to an angle iron frame and is made in different sizes to conform to space that may be conveniently utilized in theaters or lecture rooms. Each booth, including roof and floor, is made in panel sections, and can be put up or taken down in a few minutes. The panels are bolted together with thumb screws and wing nuts and are so well fitted that it does not require a mechanic to put them together. Each booth is fitted with an entrance door with spring hinges and interchangeable to either side or end. The ventilator and openings are provided with slides and doors that open automatically. The booths are made in sizes to accommodate one, two or three moving picture machines and also the spot light. The accompanying illustration shows the company's No. 1 size, used for one machine. It is 48 inches wide, 60 inches long, 72 inches high and weighs 475 pounds. "Our metal moving picture booths are in use in almost every state in the Union and have been accepted by the fire departments as being as efficient and fireproof as the asbestos wood booths," said an officer of the company.

Goldwyn-Bray to Make Travelogues of Far East

E. Alexander Powell, famous as a traveler, war correspondent and the author of a number of books that are a permanent contribution to the literature of travel and of the Great War, has started on what promises to be a momentous tour in the interest of the Goldwyn-Bray Pictograph, and other releases of the Goldwyn-Bray organization. Mr. Powell and his cameraman, E. L. Hawkinson, recognized as one of the foremost photographic experts, will visit Japan, the Island of Formosa, China, India and other places in the far East to secure pictures to be released by Goldwyn. The first pictures will be secured in the neighborhood of Yokohama. Tokio will next be visited and then the party will proceed to Peking. The great wall of China, Kalgan, Khadsin and the Gobi Deserts will provide material for the camera, as will the trip through central China on the recently completed railway to Hankow. The little known French possessions of Annam, Cochin China and Cambodia are included in the itinerary. The court of the king of Cambodia is perhaps the most picturesque in all Asia, being particularly celebrated for the gorgeousness of its costumes and for its dancing girls.

The Pathescope of America, Incorporated

In the advertisement of the Pathescope Company of America, on page 38 of the January, 1920, issue of Moving Picture Age, the name of the company was printed in error as the Pathescope Company of Chicago. The former is the parent company.

Films and Where to Get Them

(*Continued from page* 35)

walk; Guantanamo Bay, fleet in winter quarters; Dave, Belgium, destroying shells by fire; El Paso, Texas, border guard in preparedness review.

Marvels of the Universe. Reel, 1; producer, Bray Studios; exchange, Goldwyn. Remarks: Formation of dew, frost, rain and snow, how frost is formed, how dew drops are formed, dew drops on insects who stay out all night, on spider web, dew forming into frost. Master minds of America, Gutzon Borglum, sculptor, his estate near Stamford, Conn., Mrs. Borglum and children, interior of studio, some of his statues. The world's first color cartoon, the debut of Thomas Cat.

The Tiny Kingdom of Montenegro. Reel, 1; producer, Red Cross; exchange, Ed. Film Corp. of America. Remarks: Ryecka near Lake Scutari, ancient bridge, high prowed boats bringing produce to market, a weekly festival, Turkish women as curb brokers, oxcart, richest man in the country and his bodyguard, the town pump, lunch hour, overwhelmed by invaders in 1916, destitute families living in caves, Red Cross workers giving out clothing.

Pilgrimage Through the Clouds. Reel, 1; producer, C. L. Chester; exchange, State Rights. Remarks: Mount Fiju, the sacred mountains in Japan, pilgrims in straw coats and the inevitable staff; high priest, rest stations, hillside temple, etc.

Pathé Review No. 40. Reel, 1; exchange, Pathé. Remarks: Pathécolor scenic, in the land of William Tell, Lake of the Four Cantons, Lake Lucerne, William Tell's chapel; testing copper, experimenting with molten metal, the pyrometer; hunting birds for plumage; Novagraph slow motion photography, wrestling. Cut dance of vanity in last part of reel.

International News, Vol. 2, No. 7. Reel, 1; exchange, Universal. Remarks: Record speed made in destroyer test; the clash with President Wilson, Nitti, Lloyd George and President Wilson, an air view of Fiume; Riverton, N. J., breaking ice to go in swimming; Schonbrunn, Austria, children fed at Kaiser Karl's palace; Havana, explosion on board ship; the great earthquake in southern Mexico, refugees, White Cross workers.

Petrified Forests of Arizona. Reel, 1; producer, Prizma; exchange, Republic. Remarks: A study of the mysterious petrified forests and painted deserts of Arizona, raised three miles above sea level, centuries of erosion, trees 100 feet long, five feet in diameter, bearing leaf mark preserved, natural bridges from petrified log 150 feet long, sand carved, the Snow Woman, painted desert, no vegetation, fantastic shapes, toad stools, alligator mouth.

Women Fire Fighters. Reel, 1; exchange, Goldwyn. Remarks: Bray Pictograph. The lockouts, wild animals on the trails, streams crossed by tram car, fire finders installed on station, Osborn fire ladder, telephoning to ranger's station; good-bye Dobbin, horse-drawn vehicles give way to autos, primitive carriage in New Orleans, famous old livery stables in 1820, Washington Mews, formerly stable, now fashionable apartment, garden in rear of Mews, Russian antiques where Dobbin used to be, Club of Vingt, formerly Vanderbilt stable, Astor stables now "Tally-Ho" tea shop, luncheon served in stalls. Cut cartoon.

Kinogram News. Reel, 1; exchange, Republic. Remarks: The oldest man in the world, 134 years old, his wife, 34 years old, and son, 5 years old; General Pershing visits Ellington aviation field; Boston, mending historic flags; Washington, D. C., first recruit meets Secretary of War; Guantanamo Bay, sending up balloons.

New Screen Magazine No. 54. Reel, 1; exchange, Universal. Remarks: Collecting pelts in Tennessee, mink, raccoon and bear skins; fashions; cartoon; our good friend the ferret, enemy of the rat; laughographs from ads. in newspapers.

Hearst News, Vol. 2, No. 7. Reels, 1; producer, International; exchange, Universal. Remarks: Camp Meade, tanks lead in counter attack; Paris welcomes President and Madame Deschanel, Marshal and Madame Foch; Boston, off the fishing banks, deep sea fishing, Boston light ship; pictures of men at present prominent in the public eye; Washington, D. C., conference of railroad men at White House; New York, army tanks help to remove snow, volunteers help; Washington, Secretary of State Lansing resigns at request of President Wilson; Perrysburg, fresh air treatment for children; Havana, waves batter Morro Castle; indoor sports, cartoon.

Pathé Review, No. 41. Reel, 1; exchange, Pathé. Remarks: Pathécolor, views of Tangier, Morrocco, a glimpse of everyday life; Ditmar's film, prairie dogs and their habits; Pathécolor, Fritzie pays the piper, Germans rebuilding France, felling trees, the sawmill, finished house, inspection by Allied officers; Novagraph, slow motion photography, mounted police in action. Cut dance at end of reel.

Broken Silence. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: A visit to a day-school for deaf, dumb and blind, training the hand and eye, a good test of total blindness, sound to deaf child means vibrations, the rhythm of dancing, learning the names of objects by watching the teacher's lips, learn to write as well as lip-reading, some good lip-reading, geography lesson, physical education develops the body as well as the mind, manual training, cooking and baking, advance classes singing.

The Song of the Paddle. Reel, 1; exchange, Ed. Film Corp. of America. Remarks: A Bruce scenic. The path of the moon, canoeing on the Skagway River, Alaska, snow covered mountains, inland seas of Northern Pacific, beach on coast of British Columbia, outer reefs, sailing in canoe, moonlight on the water.

Bray Pictograph No. 426. Reel, 1; exchange, Goldwyn. Remarks: A drink on the fly, showing engine taking water while train is going at full speed. A bird of the Pacific, the murre, praised for their plumage, winter home on ice floes, do most of their sitting down standing up, egg and little murre-"chick." A flying furnace, showing how an aviator's suit is made and heated. Cut sub-title containing the word "helluva," cut cartoon at end of reel.

Pathé News No. 15. Reel, 1; exchange, Pathé. Remarks: College Point, smallest airplane made; Paterson, N. J., I. W. W. leaders arrested and sent to Ellis Island; Paris, new cabinet, Premier Millerand, President Paul Deschanel, Marshal Foch; Guantanamo Bay, new airplane platform on U. S. S. Arizona; Grand Rapids, trial of Senator Newberry; Port Henry, dog mail service; Armenia, army reorganized, types of soldiers; New York, traffic directed from tower at Fifth ave. and 42d st.; the Adriatic problem; an animated map.

Kinogram. Reel, 1; exchange, Republic. Remarks: New Orleans, General Pershing welcomed to Mardi Gras; St. Moritz, Switzerland, champion skater; Chicago, baseball magnates discuss season; Guantanamo Bay, jungle aviation field; England, Princess Mary at Girl Scout rally; Charlestown, storm fills dry dock; Banff, winter water fete; New York, hobby-horse barber shop; Hanna Lake, Japan, praying for a record rice crop, rice festival.

Authorized Distributors and Dealers for the De Vry Portable Projector

New Orleans, La.
*Harcol Film Company.
406 Tudor Theatre Bldg.
General Southern Distributors

New York, N. Y.
Independent Movie Supply Co.
6th floor, 729 Seventh Ave.

Spokane, Wash.
*Mr. Al. Clapp
South 171 Wall St.

*State Distributors.

No Vibration in the De Vry!

YOU can balance a De Vry on a tea cup and it produces motion pictures as if shot from a stone wall.

You can put the De Vry on a table, a chair—on any non-rocking object with four legs or none, and it does perfect work. It's in a class by itself in this, as in all other respects. See it and know for yourself.

The De Vry stays in its case while at work. It is simple in construction—perfect in workmanship. Weighs 20 pounds. You can carry it anywhere. Has its own motor. Attach the plug to any lamp socket, press a button, and a picture up to 12 feet square is projected and up to 80 feet distant.

If you are an amateur you will be immediately at home with a De Vry. You can quickly make motion-pictures of professional quality.

You should see the De Vry before you decide. Let us show it to you in your home or your office.

A letter or the coupon below filled out and signed, lets you see for yourself. Why not send the coupon today?

The De Vry Corporation
1240 Marianna Street, Chicago
New York Office - - 141 West 42d Street

The De Vry Corporation, 1240 Marianna St., Chicago. Dept. 3

☐ Yes. *You may give demonstrations of the De Vry, without obligation, at the following address.*

☐ Yes. *Please send free booklet as soon as it is off the press.*

Name .....
Street .....
City .....
State .....

AT LAST!

STILL PICTURES ON FILMS

THE WHOLE LECTURE SET IN ONE

CONTINUOUS NON-INFLAMMABLE FILM

AND USED IN AN ORDINARY LANTERN BY MEANS OF

THE TOURISCOPE ATTACHMENT

which converts your lantern into a film machine and enables you to use either glass slides or a continuous film comprising all the slides of the lecture in order. Weight of film only 3 ounces to 100 slides.

THINK WHAT THIS MEANS: NO MORE BROKEN SLIDES

Slides *never* { out of order / upside down / handled } and { only $\frac{1}{10}$th the weight / only $\frac{1}{20}$th the bulk / only $\frac{1}{2}$ the expense } of glass slides

TOURISCOPE DEPARTMENT

UNDERWOOD & UNDERWOOD, Inc.

Cor. 38th St. & Fifth Ave., NEW YORK CITY

An Expedition to the South Pole—in Pictures

"The Bottom of the World," a vivid portrayal of Sir Ernest Shackleton's famous South Pole exploring expedition, which resulted in achievements of great value to the scientific world, has been obtained by the Robertson-Cole Company for release in the near future. Realizing the immense drawing power and the unlimited exploitation and publicity angles of this production, Robertson-Cole includes the acquisition of the Shackleton drama among its startling announcements.

The picture comprises a complete record of the expedition, from the time it left civilization until the arrival back at Valparaiso, after being shut off for nearly two years from the outside world. Not only is it a most interesting and vivid portrayal of the antarctic expedition, but from an educational and entertaining standpoint it would be difficult to surpass. The film, according to the announcement, contains everything that is desired in a successful dramatic production, with the added value of picturesque, natural scenery such as could be found in no other part of the world.

Replete with thrills, pathos and humor it tells a true story that is stranger than fiction—the story of a mere handful of brave men who fought the unknown perils of the Antarctic, the southermost point of the world, to add to the knowledge of the world of science. The picture tells the story of the suffering and hardships undergone by the members of the expedition as it could be told in no other way. In other words, it is a brilliant portrayal of Shackleton's now famous book of the journey to the land where the sun shines only a few short months a year and where night stays night for months at a time.

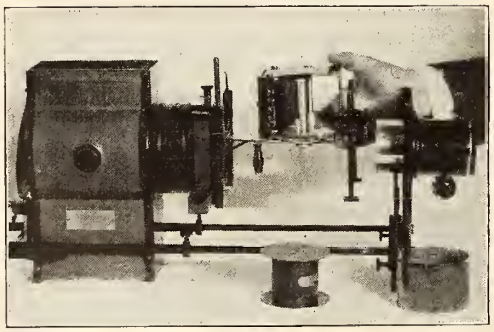
Moving Pictures Help "Keeping Fit" Campaign

The Pasadena (Cal.) Health Department found motion pictures a great help in reaching boys 10 to 20 years of age in its recent "Keeping Fit" campaign. Four reels on "How Life Began," one reel on "The Trump Card," and one "The Error of Omission" were shown. All charts, slides and films were censored. This was a part of a national campaign conducted by the United States Public Health Service to reach 3,000,000 boys between the ages of 15 and 20 years, who it is said comprise 50 per cent of the boy population of the United States. In California alone there are said to be 30,000 boys of the "keeping fit" age in schools, 58,000 employed and 19,000 rural boys.

Touriscope Model A

AND

Balopticon Model C



It permits you to use glass slides or Touriscope films interchangeably. You will then be able not only to continue to use the glass slides you may already have on hand, but in future purchases of slides by obtaining them in Touriscope films, your slide expense will be nearly halved.

The Unit Touriscope

Is designed to meet the needs of those who do not already have a stereopticon equipment, but is complete in itself for stereopticon purposes in the use of Touriscope films.

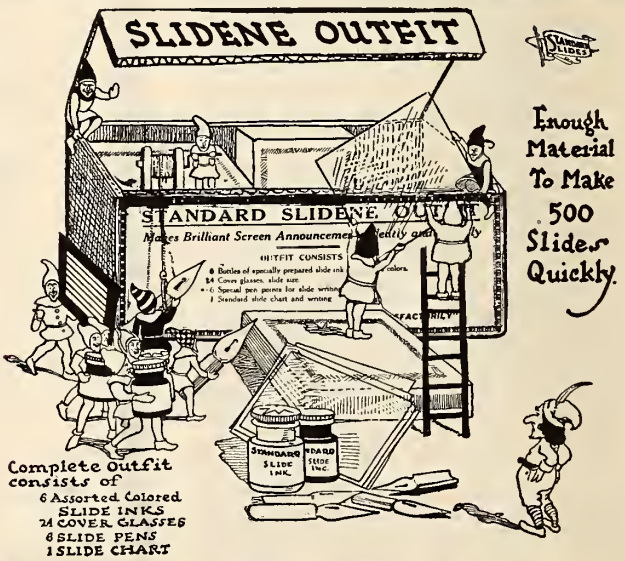
The Underwood-Dixon Americanization Course visualizing United States history comes in sets of 51 to 57 slides, rental price per set with manuscript $6.00.

Chicago Depository for Underwood lecture sets and Touriscope film slides.

George W. Bond Slide Company

12 W. Washington Street **Chicago**

Send for literature on our new Mazda projector



Standard Slide Corp., 209 W 48th St., New York, N. Y.

ALL ABOARD FOR THE MOON!

SCIENCE has made the trip theoretically possible. This unusual Bray Pictograph by Max Fleischer, edited by the Popular Science Monthly, has made it a visual reality.

Step aboard our newly completed sky rocket. You are invited to be a passenger to make the first trip. Certainly the obstacles have been overcome! The trip is safe, yet there is enough danger to give it zest.

Although our path will lead us through inconceivably cold regions, our passengers will be as warm as coffee in a thermos bottle, for we will be provided with every known device for comfort and safety. A week's supply of food in compressed form will be found in our cabinets. We will manufacture our own oxygen for breathing as we go.

To shoot our car into space, to a point where the earth's attraction will not draw us back, we will require 414,000 horsepower. For this terrific blast we must use radium. This mystery of science gives off only one-half of its energy in 2,000 years. No other known form of energy will give us this power.

Flash! We are off with a roar! When we look back, we see the earth growing smaller and smaller, as we speed off into space.

We will experience no jar or vibration, for in one end of the rocket a gyroscope is operating at a terrific speed.

In less than three days we find it necessary to prepare ourselves for a landing. The problem now is to keep from smashing the rocket, for, having broken away from the earth's gravity, the rocket will fall on the moon. To avoid this it will be necessary to reverse our power.

Gracefully the rocket glides downward and we slowly diminish our speed, and land in one of the vast craters of the moon.

After our exciting ride we experience a thrill of romance as we wander along the moon's silent trails by earth light!

Professional Pathe and Debrie Cameras

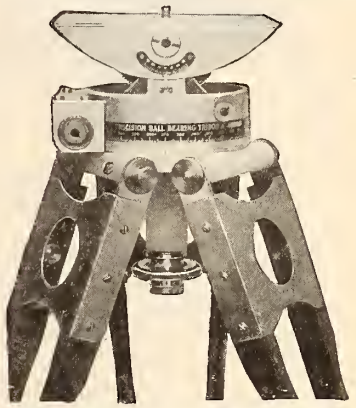
Just Received from Abroad

PROFESSIONAL PATHE

Professional Pathe Cameras fitted with automatic dissolving shutter. Metal fittings in film race, veeder counter and two-inch lens. Get our bargain prices before purchasing.

Universal Tripod, list $120. Our price **$100**

American Projectoscope **$225**



NEW MODEL PRECISION BALL-BEARING TRIPOD, $165

UNIVERSAL CAMERAS

200 ft. model; list $430. Our price **$330**

400 ft. model; list $645. Our price **$510**

200 ft. model, with automatic dissolving shutter; list $512 Our price **$405**

400 ft. model, with automatic dissolving shutter; list $731. Our price **$585**

MOTION PICTURE APPARATUS CO., Inc.

110 West 32nd Street **New York City**

New Machine for Mending Film Arouses Interest

Users of films who have occasion to edit them before showing to their audiences will be interested to learn of the new Acme Film Mender, made by Clifton R. Isaacs, Inc., of 110 West Fortieth street, New York City. Any part of the film not suitable for showing can be cut out and the torn parts can then be easily joined with the Acme Mender. Members of the ministry who are showing films will be interested. A run of film containing material not of interest or suitable to be shown to children can be edited and the objectionable scenes deleted.

The Graphoscope Safety Film Container

This new type film container resembling an adding machine stand, was designed by Major Wellstood White, manager of the Graposcope Development Company, for use with the Graphoscope junior machine. The reels of film are placed in the container with a spring hinged door and this container is located as close as possible to the projector so that it is very easy to transfer the reels of film from the projector to the container, or vice versa. This does away with the open container on the floor of the room or nearby bench or table, and makes it possible for the operator to change the reels without moving from his position. The handling of film in the open is therefore reduced to a minimum and of course the factor of safety naturally rises.

A holder is also provided for the transformer or rheostat, which is so located and designed that a reel of film cannot rest on same, nor is there sufficient room on the top of this stand when the projector is in use, for a reel to rest. Fire and insurance officials have highly recommended same and regard it as having reduced the so-called danger of handling film to a minimum. Mounted on rollers, or polished steel balls, and even with the projector on same, it can be readily moved from place to place and presents a very pleasing appearance.

A New Fine Art Lantern Slide

Announcement is made by the International Slide Company, 229 West Twenty-eighth street, New York City, of the new fine art celluloid lantern slide which has recently been the subject of tests against the glass slide in the moving picture industry. The International concern has its laboratory in full operation and is now ready to offer its facilities to educational and other institutions. The claim is made by this company that by its processes the barriers against utilizing celluloid as a slide medium have been fully overcome and all the virtues retained.

The slides are made on celluloid and can be either placed between two plain slide glasses for projection purposes or a special holder is supplied by the company which, it is said, eliminates any delay or inconvenience. Stress is laid on the light weight and clear and sharp projection possible with this new medium. These slides may be shipped by first-class mail, without fear of breakage, in an ordinary envelope. Thus a great saving in the cost of transportation alone is of importance.

The celluloid slides are toned in any color and, according to users, run absolutely uniform both in the emulsion used and in the clarity of the material itself. The International laboratories are in full operation and measures are being taken to steadily increase the capacity of the plant.

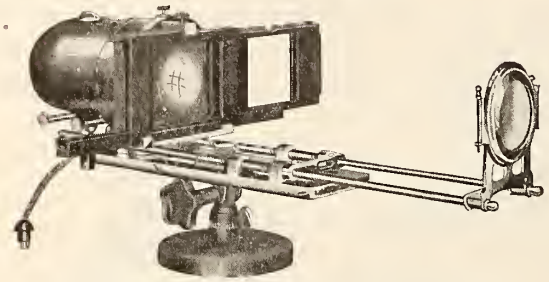
Practical Film Color Process

The Special Pictures Corporation which is financed in Los Angeles, Cal., has secured the rights for the Handschiegal color process which makes color photography practical in a commercial way. It is said to be the only artificial coloring process which gives the films all the color qualities of objects photographed. Mr. Handschiegal is a Belgian and the first film colored by his process was used in Cecil de Mille's "Joan, the Woman."

"The National"

A Stereopticon

OF MERIT AND SIMPLICITY



Price $40.00 Complete

The National—a stereopticon of exceptional value—made of aluminum.

Operates from an electric light socket or automobile storage battery.

It meets all the requirements of clergymen, lecturers, teachers and salesmen.

Send for Circular

National Projector & Film Corp.

927—431 S. Dearborn St. CHICAGO

Manufacturers of "The National Portable Movie"

WE have territory open for sales agents.

Your Teacher Is the Operator

when you motivate your instructions with the DeVry Portable Projector. Operates from your room-light fixtures, takes standard film. Tell us your problem, and let us tell you about projectors and films for educators.

EDUCATION DEPARTMENT

American Type Founders Company

300 Communipaw Ave. JERSEY CITY

Classified Advertising

For Sale, Wanted or Exchange classified advertisements not displayed, 5c per word, minimum 30 words. This column affords you a reliable market for disposing of articles which ordinarily are a total loss or for exchanging your outgrown equipment for other desirable material. Be brief. Count your words, multiply the total number of words by five (5c) cents and send the amount with your advertisement.

EARN $25 weekly, spare time, writing for newspapers, magazines. Exp. unnec.; details free. Press Syndicate, 600, St. Louis, Mo.

FOR SALE—NEW BALOPTICON, $75.00. COST $165.00. Mazda, calcium and arc light motion picture machines. Films and supplies. Bargain lists. National Equipment Company, Duluth, Minn.

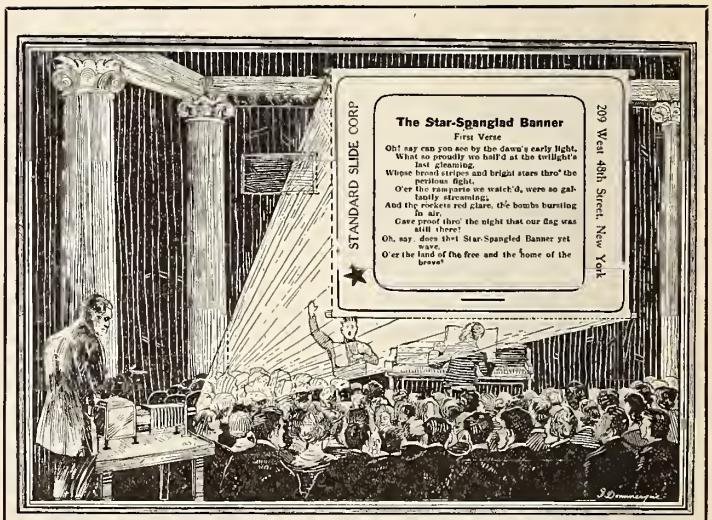
WILL SELL AT BARGAIN—Magnificent collection of original negatives covering almost all scenic wonderlands of United States and Canada, suitable for making slides, lecture sets, and beautiful enlargements. Sizes 5x7 and 4x5 (Graflex). For information, write B. M. DeCou, 167 No. Grove street, East Orange, N. J.

WANTED—Good motion picture camera of any reliable make. Must be complete with tripod. Reverse takeup, one picture crank, film marker and measurer; also good focusing device. Address G. M. Landerking, Mechanic, Bureau of Mines, Fairbanks, Alaska.

WANTED—Negatives of actual fire scenes of different kinds, 20 to 100 feet. Will pay 60c per foot for acceptable negative. Send positives for screen examination. National Motion Pictures Company, Indianapolis, Indiana.

Slide Manufacturers' Questionnaire

Slide manufacturers recently effected a national organization in Chicago, electing George W. Bond, of the George W. Bond Slide Company, president; M. A. Bassett, of the McIntosh Stereopticon Company, secretary, and Ernest F. McLeod, of the Chicago Transparency Company, treasurer. Adopting the name of National Slide Manufacturers' Association it has recently sent out to all manufacturers a questionnaire, returns from which it is hoped will enable the association to show the actual costs of slide making and to determine the minimum sale prices necessary to a fair profit.



For Community Singing

Patriotic, Popular, Classic and Old Home Songs On Indestructible Mi-Ka Slides

Write for New, Complete List

Standard Slide Corp., 209 West 48th Street, New York

The Underwriters' Laboratories have recognized and listed ***Safety Standard Film*** *as an adequate and acceptable substitute for the fire proof booth.*

The Victor Safety Cinema and Victor Safety Film *may be used safely and legally everywhere.*

Write for terms and service

VICTOR SAFETY FILM CORPORATION

710 First National Bank Bldg.

CHICAGO ILLINOIS

Bass Camera Bargains

The Bass reputation of fairness and its unceasing willingness to serve its customers faithfully is the answer to

WHY BASS LEADS THE FIELD TODAY

BEAR IN MIND THAT

BASS is the recognized bureau of information and authority on all subjects pertaining to the screen as a power in education and business.

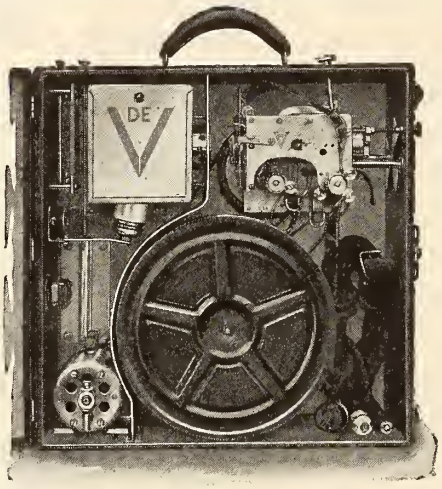
Standard Taking and Projecting Apparatus at Below Standard Prices

De Vry Portable Projector

Projects Ahead of Them All

It is designed for real portability, efficiency and service. It projects any size picture up to twelve feet at any distance up to eighty feet. Always ready for action and can be used from any ordinary light socket. It is as large as an ordinary suit case. Bass will furnish you with one without delay plus a cash saving. Send your order or write for information at once.

Model C-90 ready for action.....$200.00
Model C-90 slightly used..... $150.00
Model C-2 slightly used, guaranteed.....$115.00



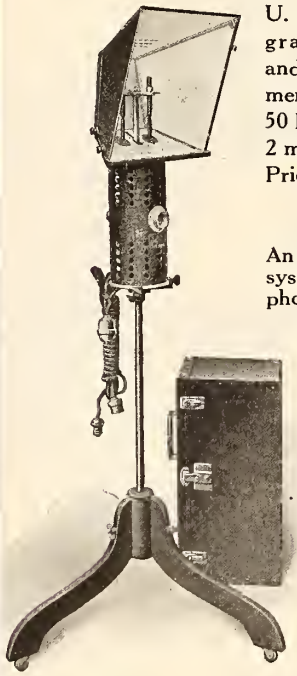
Universal

"Just What the Name Implies"

The Latest Universal, fitted with Automatic Internal Shutter Dissolve, mounted on the sturdy, non-vibrating Universal Tilt and Pan Top Tripod, is an outfit worthy of the highest honors, and Bass not only offers immediate delivery and unexcelled service, but will save you real money.

200 ft. Model with Dissolve
List $515.00. Our Price **$467.00**
200 ft. Model without Dissolve
List $430.00. Our Price **$367.00**
Universal Tripod
List $120.00. Our Price **$108.00**

Old Cameras taken in trade. Send description for Appraisal.



400 ft. Capacity U. S. Cinematograph. Studio and Field Model, complete with all adjustments, outside reflecting focusing device. 50 M.M. Tessar F:3.5 lens, complete with 2 magazines.
Price..... **$187.50**

Northern Lights

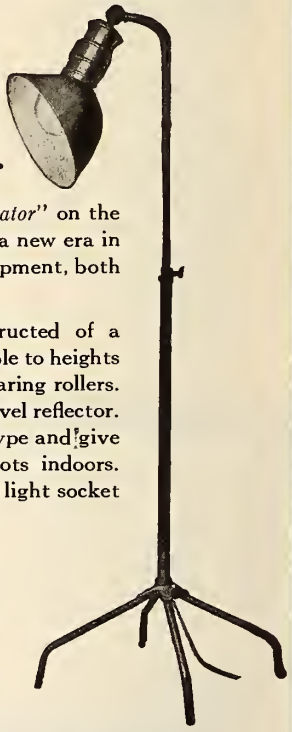
An efficient Portable Twin arc lighting system for motion picture and portrait photography indoors. Complete outfit, in case, weighs about 20 lbs. Can easily be carried about and set up anywhere, on either alternating or direct current.

The Northern light is so astonishingly soft that it requires little or no diffusion for the much desired studio effect. Entire outfit, as shown, fits into sturdy case and is not only safe for carrying but can be shipped without any damage whatsoever to the mechanism.

Bass offers immediate delivery at..... **$75.00**

Special discounts on lot purchases.

Bass Illuminator



The placing of the "*Bass Illuminator*" on the market, marks the beginning of a new era in indoor photographic lighting equipment, both in efficiency and price.

The Bass Illuminator is constructed of a sturdy, well-made stand, adjustable to heights varying from 4 to 7 ft., on ball-bearing rollers. Large, efficient and well-made swivel reflector. Bulbs are of the new daylight type and give sufficient light to make snapshots indoors. Can be attached to any ordinary light socket in the home, office or studio.

Equipped with 1000 Watt Bulb.....$45.00
Equipped with 1500 Watt Bulb..... 48.00
Extra Blue Daylight Nitrogen 1000 Watt Bulbs 9.75
Extra Blue Daylight Nitrogen 1500 Watt Bulbs 12.50

We now have on hand the most complete line of Motion Picture Cameras and Projectors, both new and used, in the country. Send for our catalog at once and don't fail to let us know of your special wants

BASS WILL TAKE YOUR PRESENT OUTFIT IN TRADE

ON ANY PHOTOGRAPHIC APPARATUS YOU MAY WISH

Bass Camera Company

Dept. 210 109 N. Dearborn St.

CHICAGO

National Graphic Publicity Service

"Business Service Motion Pictures With Guaranteed Distribution"

is designed to serve industrial manufacturers and national advertisers and others who are alive to the utility of motion pictures for Sales, Merchandising, Advertising, Demonstration and Publicity purposes

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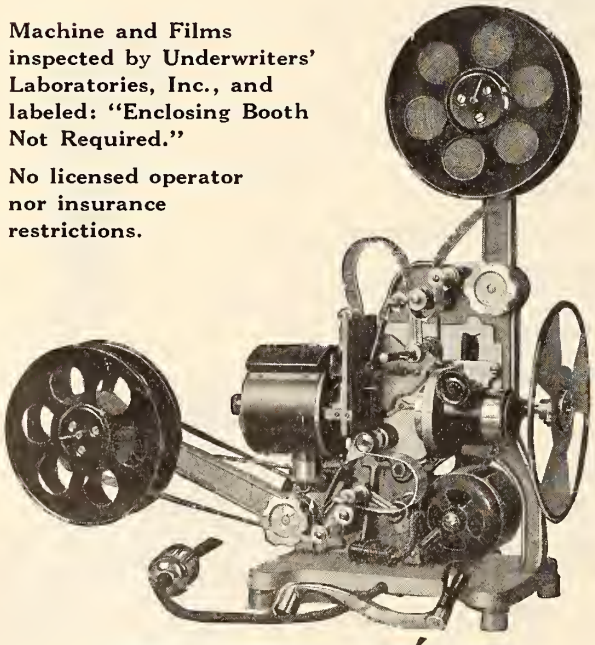

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Now this is not an oil well scheme, nor land acclamation project, nor are we floating blue sky mining stock. We are operating a Bankers' Corporation, a Banking and Financial venture that is based on government statistics covering business history, and the basis of our concern is the idea now agitating the minds of millions (co-operation, instead of a few men running the whole show), we are inviting the average man into the venture.

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We do not ask you to do anything but investigate. We do not expect to convince you now, nor do we attempt to convince you by this advertisement. What we do expect to do, however, is to interest the man who is alive to real business facts, send for particulars—it means money to you.

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EXCLUSIVE FEATURES

of the

GOLDWYN-BRAY PICTOGRAPHS

Add a new form of Motion Picture Entertainment and Instruction to the Fascinations of the Silver Screen

Originators of the Animated Cartoon

Originators of the Animated Technical Drawing

Originators of the Screen Magazine

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Originators of the Animated Cartoon Tragedy

Originators of the New Animated Fantasy

The Original BRAY Processes of Animating Technical Drawings make *seeming magic possible* to our motion picture experts. For the *weekly* BRAY Pictograph they—

Visualize ideas

Unravel the mysteries of the invisible and the unvisible

Animate the inanimate

Show the action of sound waves, electric waves and currents, such as heretofore has been seen only "in the mind's eye."

Popular Science Subjects in the new BRAY form are an exclusive feature of BRAY Pictographs—"the original Magazine on the Screen."

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Animated Cartoon Comedies
Industrial Motion Pictures

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Educational Motion Pictures
Animated Technical Drawings

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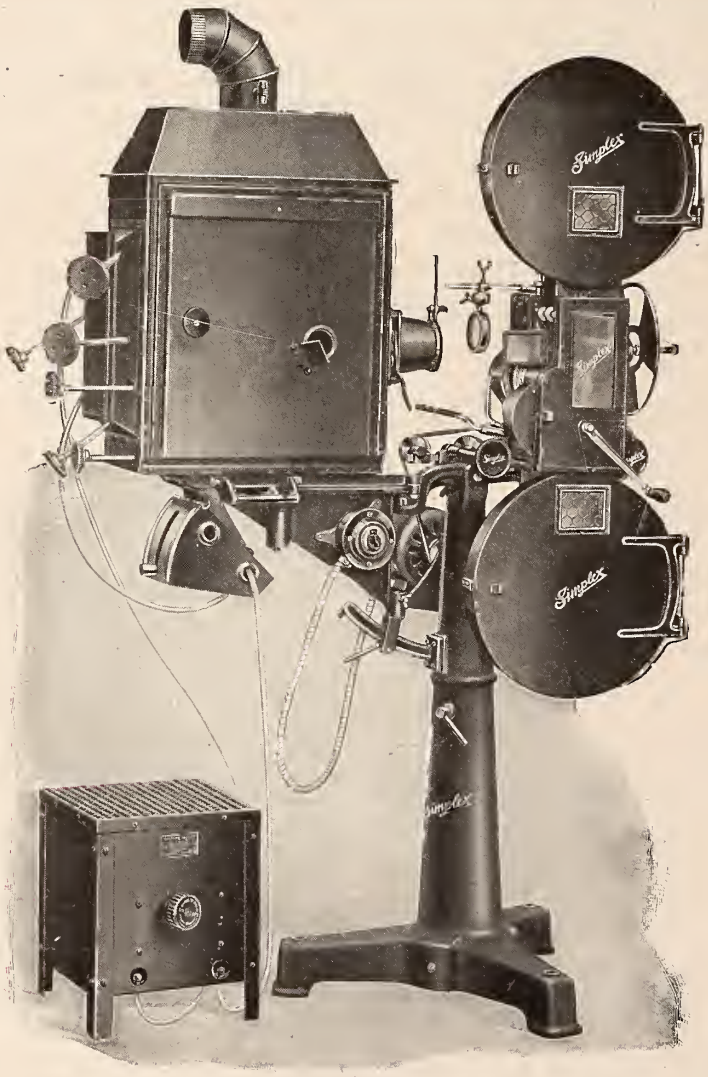

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VOL. III MAY, 1920 NO. 5

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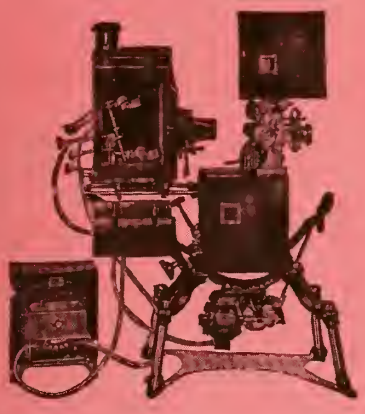

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IN THIS NUMBER

Dream of American Boyhood Lives in This Screen Story
By the Editor of Moving Picture Age

The Moving Picture as an Influence on Surroundings
By Cecil B. De Mille

Slides and Pictures in the Interchurch World Work
By a Worker in the Movement

The Screen a Factor in Standardizing American Customs
By Adele F. Woodward

A Film That Tells the Story of Rubber Tire Production
By Ralph C. Busbey

Combined Program of Films, Slides, Singing, Information
By E. B. Mero

OTHER ARTICLES, PICTURES, FEATURES AND DEPARTMENTS

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The ordinary industrial motion picture lacks human interest.

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We are pleased to announce that keen, trained journalistic instinct, with extraordinary motion picture experience

Will Now Edit All Scenarios Of The Bray Studios

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We knew that his mail came from all over the world,—from every sort of organization,—social, religious, educational, civic, business, etc.,—from people who wanted pictures and equipment, and producers and manufacturers who make them. Exceptional training is typical of the Bray Studios staff.

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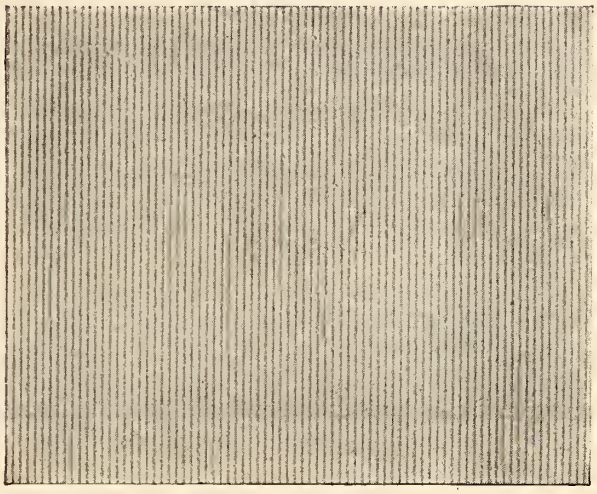

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The screen illustrated above is designed for rear projection only and is especially adapted for educational institutions, churches, hospitals, traveling lectures, showrooms and window display, industrial plants, business offices, in fact, wherever it is desirable to show either moving pictures or stereopticon views in daylight or under any condition of artificial lighting, day or night. Pictures projected on our rear projection screen are remarkably clear, clean-cut and free from the defects so common to the ordinary light reflecting screen. It is generally used in institutions where much thought is given to perfect results in projection, and where it is essential to reproduce the most minute detail of the picture upon the screen.

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These screens can be removed from the frame and rolled up for traveling

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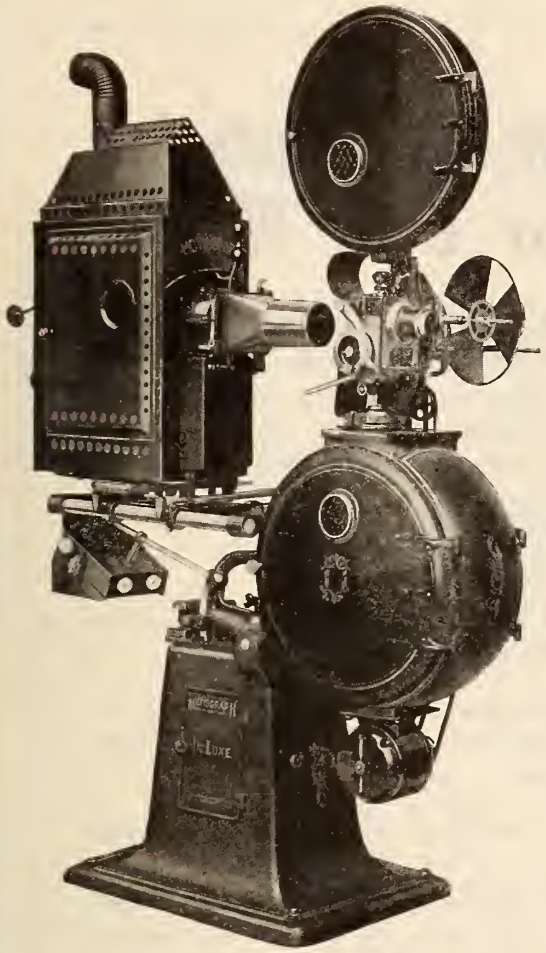

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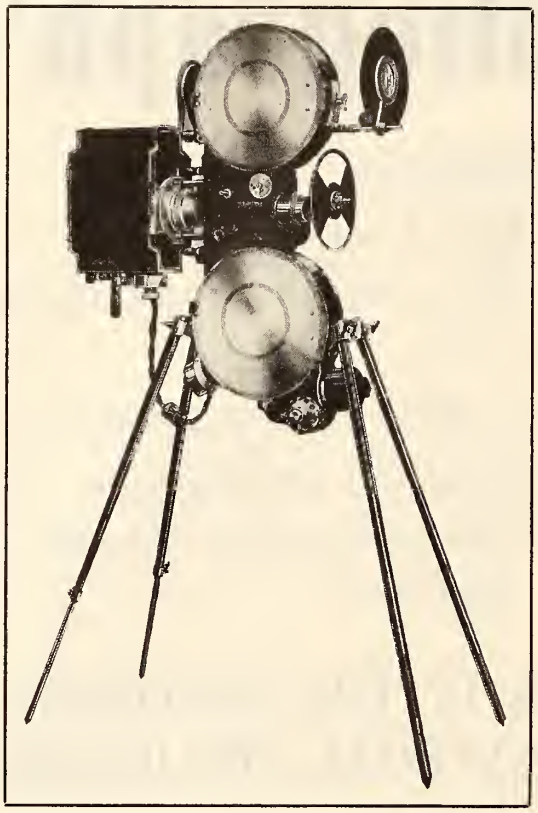

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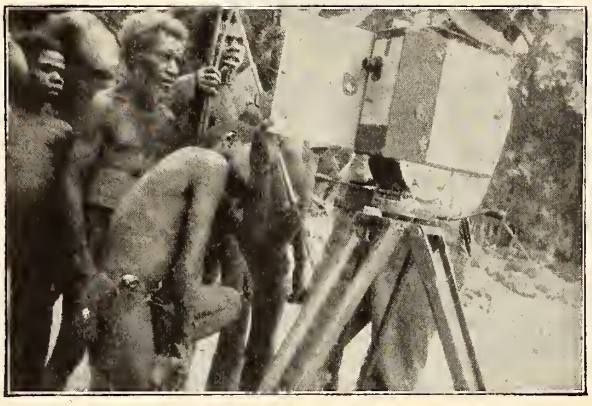

MARTIN JOHNSON

Sydney, N. S. W. Australia.
November 9th, 1919.

Universal Camera Company,
% Burke and James,
240 Ontario Street,
Chicago, Ill.

Dear Sirs:-

On account of the hasty letter I wrote you just before I left for the New Hebrides, seven months ago, I thought you would be glad to know that both Universals stood up great, we spent six months among the head hunters and cannibals of Malekula, and used only the two Universals.

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Will send you some photographs on the next steamer.

Sincerely yours
Martin Johnson

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Burke & James Inc

250 EAST ONTARIO STREET, CHICAGO
225 FIFTH AVENUE, NEW YORK CITY

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Fitzpatrick & McElroy, 202 S. State St., Chicago

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☐ Yes. ☐ No. Has your School an adequate projector?

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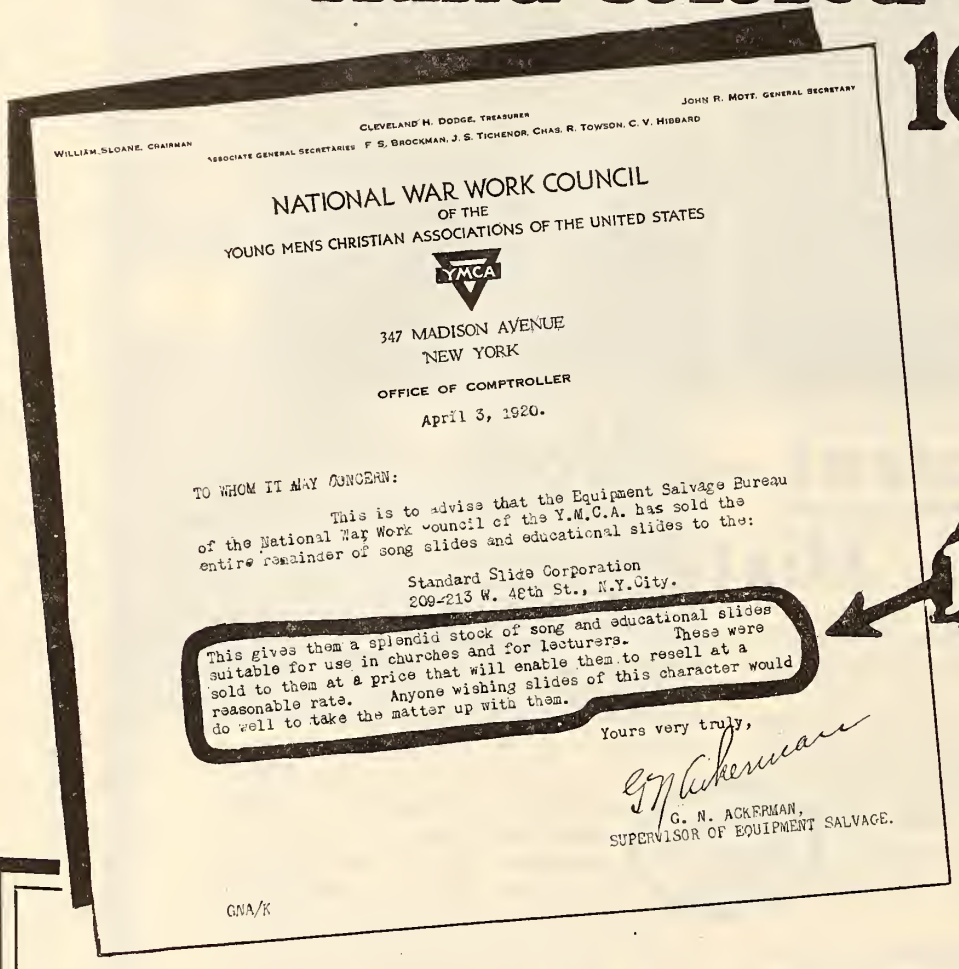

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April 3, 1920.

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EDITORIALS

Academy of Visual Instruction

As a result of the informal action at the Cleveland meeting of the National Education Association, the committee of nine educators appointed by the chairman, Dr. W. H. Dudley of the University of Wisconsin, met at Ann Arbor on April 7. Their work resulted in the formation of a body to be known as The National Academy of Visual Instruction. The constitution and by-laws adopted have not been made public and the authorized report of the secretary, Mr. J. H. Wilson of Detroit, has not yet reached us. It is understood, however, that the first general meeting of the Academy will be held at Madison, Wis., during the week following the N.E.A. meeting at Salt Lake City and that the call for this meeting will include both educational film users and representatives of the commercial side of the industry. Full announcement is promised of the organization, purposes and field of the Academy and is awaited with interest.

* * *

Film Distribution

Not so many complaints have reached us lately as was the case a year ago concerning the indifferent and in some cases discourteous attitude of some film exchanges toward church, school and community customers. The steadily increasing demand for educational and entertainment films from these sources has had, no doubt, its modifying effect upon the situation, but there is still real cause for complaint in many cases where requests for service or information are neglected or evaded. Several educational film companies are planning efficient service to the non-theatrical users of film by establishing exchanges in distributing centers throughout the country. Negotiations are pending also for the establishment of other agencies that will deal exclusively with the non-theatrical field.

Most of the film producers and all the machine manufacturers have recognized and are cultivating the non-theatrical field as one soon to be as large and productive as that of the theater. But the theatrical interests are still unwise enough to look askance at it and in various ways attempt to prevent the inevitable. A recent editorial in the Exhibitor's Herald encourages an attitude toward distributors that, we hope, theater owners will be too sensible to adopt. "It may or may not be generally known," we read, "but it is a fact that churches are showing straight entertainment pictures to an alarming extent. It may be argued that these are old pictures previously exhibited in local theaters and that their showing does not constitute competition for exhibitors. This is not correct. Regardless of how old the pictures may be, the fact that they are being shown at a figure from 50 to 75 per cent lower than theater admission prices creates a serious condition of competition. The abolition of this growing menace is clearly up to distributors who are supplying the film. The comparatively small income to be derived from this class of business is not compensated for by the inevitable curtailment in theater attendance and hurt to the exhibitors' business.

"Unofficial statistics at hand indicate that there are nearly eight thousand churches throughout America which exhibit pictures periodically. While the type of entertainment is greatly inferior to that dispensed at regular theaters, the fact that these entertainments are operated on a presumably non-commercial basis allows for an admission price that would mean starvation for an exhibitor. This condition, together with the obvious aids within the reach of churches to induce attendance, creates a deadly competition that should be speedily arrested. Entertainment certainly is no part of the proper business of churches. They are entitled to fullest co-operation in functions that come within the sphere of their legitimate work—and fullest opposition in this foreign endeavor."

Advocates of such a short-sighted policy as that suggested by the Herald will find its reaction little to their advantage if they adopt it.

* * *

Theory and Practice

In the projection of films on the screen a working knowledge of the projector and of the proper methods of handling the films is essential to the operator, as upon it depends the success or failure of the exhibition. His understanding of the scientific theories that underlie the manufacture of the tools he is working with is of secondary importance to him. All he needs really to know is, how to keep those tools in working order and how to make the adjustments necessary to get the best possible results from them. The making of film and the manufacture of projectors have had the benefit of every known theory of light and mechanics that can at present be practically applied to them and their further improvement will naturally come from those best acquainted with both theory and practice in manufacture. All this is so well understood by practical projectionists that for them it needs no telling.

But, interested in the educational motion picture and earnestly desirous of bringing about its settled establishment in church and school though they are, theorists who evidently have small acquaintance with the practical side of the industry are making statements calculated to mislead and confuse many persons who have no working experience with projection. Comparatively few projection machines are very expensive or use a large current which is likely to set fire to the film. None of them, so far as known, is under the ban of the insurance interests; the use of the booth is required only in certain specified conditions and in many places not at all with approved machines, and their restriction to the auditorium is optional with the user.

Careful investigation should be made by persons whose position gives authority to their written or spoken words before they launch into criticism of practical working conditions or repeat hearsay testimony regarding them. The moving picture has been its own best witness as to its possibilities. The camera and the projector, by the practical work they have done and are doing, have blunted adverse criticism. There seems no good reason, save lack of real knowledge, why any person should make misleading statements concerning them.

A scene from "Huckleberry Finn." As the raft drifts down river Huck and Jim listen to the Duke and King tell each other boastingly of their former theatrical glories.

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MOVING PICTURE AGE
REEL AND SLIDE
EDUCATIONAL MAGAZINE INDUSTRIAL

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Dream of American Boyhood Lives in This Screen Story

"Persons Attempting to Find a Motive Will Be Prosecuted; Persons Attempting to Find a Moral Will Be Banished; Persons Attempting to Find a Plot Will Be Shot."—Mark Twain

By the Editor of Moving Picture Age

THE picture play of "Huckleberry Finn" is a dream. The man with the boy's heart still alive within him watches the film unfold with dreaming eyes and finds it all too short. The boy with the man's heart stirring in his breast squirms on the edge of his seat and laughs and cries as his dreams of rafts and rippling rivers and cabins and robber's caves flash before him. The good Mark Twain did is not buried with him nor in his books. While this is being written it is flowing out from the screen to

The balcony scene in "Romeo and Juliet," as given by the Duke and the King on the famous raft, with Huck and Jim for audience.

thousands of boys and girls and making them forget the world in the dream of everlasting youth.

For only boys and girls see "Huckleberry Finn." They may be gray of head and weary of spirit when they see Mark Twain, in his favorite writing position, receive Huck at his bedside. They may even agree with Huck that "you don't know about me until you've read a book about Tom Sawyer." But when Huck gets into action they forget gray hairs and weariness. They squirm with Huck under Miss Watson's stern eyes; they loll in the sunshine and race through the shadows of the woods with him; they wince with him under the drunken father's brutality; they warm to his sense of right and they go whole-heartedly with him and Tom into the absurd "adventure" of Jim's rescue "according to the authorities." Thanks to you, Mark Twain, whose spirit lives to make old and young dream together the fantastic dreams of youth.

Thanks, too, to the people who have taken Huckleberry Finn from between the covers of Mark Twain's book and placed him on the screen in a way that keeps faith with the spirit of the author's work. Famous Players-Lasky have produced in this another film that is worth while and one that will live as long as the book itself. The scenes are well selected, the camera work good and everyone connected with the film story seems to have gone into his work of interpretation for all it was worth. And those who have read the book story know that it tells of the joyous, irresponsible American boy in the way possible only to the honest, boy-hearted, irrepressible genius of Mark Twain.

In the little scene that forms the epilogue, Huck appears again to Mark Twain, who is this time comfortably seated in his chair on a wide veranda, and hands him a letter that states the book is done. "There ain't no more to write." There ain't. We're sorry, and so are millions of others who have lived, in Mark Twain's stories, on the Mississippi, with the Innocents abroad, with the Yankee at King Arthur's court, with Joan of Arc to her martyrdom and with Tom Sawyer and Huckleberry Finn through their boyish pranks. There will never be another like him, but his spirit will live in his books and on the screen to give joy to many generations of good Americans.

The cast: "Huckleberry" Finn, Lewis Sargent; Widow Douglas, Katherine Griffith; Miss Watson, Martha Mattox; Huck's Father, Frank Lanning; The Duke, Orral Humphrey; The King, Tom D. Bates; Tom Sawyer, Gordon Griffith; Aunt Polly, Edythe Chapman; Becky Thatcher, Thelma Salter; Jim, George Reed; Judge Thatcher, L. M. Wells; Uncle Harvey, Harry Rattenbury; Mary Jane Wilks, Esther Ralston; Johanna, Fay Lemport; Mrs. Sally Phelps, Eunice Van Moore; School Teacher, Charles Edler.

With the announcement of gay irresponsibility in the author's words quoted in the caption of this article, the story begins on the screen:

Huck Finn has been adopted by the Widow Douglas, who is trying to "civilize" him. With Tom Sawyer he starts a robber gang and summons the other boys to their cave, where they swear a blood-curdling oath to stick together. After a weary session with Miss Watson and the proprieties Huck goes to his bedroom to find his no-account father waiting for him. He disappears through the

Aunt Polly comes to the bedside where Tom, who has been wounded while "rescuing" Jim, is talking over escapades with Huck.

window by which he had sneaked in, taking with him his son's small store of pocket money. Determined to have more money, he is chased away next day by Judge Thatcher.

That night, out of revenge, he kidnaps Huck and forces him in a small boat in which they drift down the Mississippi, while "Tom" and the robber gang are waiting in vain for the appearance of their leader. The boy is dragged to a lonely cabin and treated so badly during the following week that he decides to escape at any cost. Making it appear that he has been drowned he gets away in a drifting canoe. Rumors of his death are spread around the countryside.

In the meantime Jim, the widow's slave boy, has run away on hearing that he is to be sold and he and Huck join forces. As they are about to push off on a raft two broken-down actors, the "Duke" and "King," fleeing from the vengeance of a crowd they

(*Continued on page* 12)

The Moving Picture as an Influence on the Beautification of Surroundings

By Cecil B. De Mille

(This is the fourth in a series of articles on the general topic of "The Screen and the Social Fabric," written by one of the foremost directors in the industry. It is an effort on his part to make the public acquainted with the ideas and ideals that govern the making of moving pictures for the entertainment and instruction of the public.—Editor.)

William Morris had a theory to the effect that if you are going to beautify the lives of people, you must first beautify the places in which they live. All art, all education, all culture exists for only one purpose—the beautification of life. Ugliness is the source of most unhappiness and most crime. Ugly ideals, ugly ambitions, ugly tempers—they are to be found at the roots of all the unpleasant facts of our civilization.

The beauty of life—that is what every artist and every great teacher has attempted to show to the great masses of mankind. Lacking a perception of that, no experience has any color, no joy has any reality. And the perception of it is a rare thing—so rare, that those who have possessed it have been made unhappy by the lack of it in others, and have devoted their lives to attempting to give it to those who lack it.

So the ambition of William Morris was a laudable one, and his theory as to the best method of carrying out his ambition was a sound theory. We need only to look at the Greeks to realize that beauty of surroundings is the finest soil for the growth of clarity and lucidity of outlook and appreciation. In the homes of even the poor in Greece the little household ornaments were works of art. You can find in any museum the little statues which the Greeks of the lowest classes made themselves for their own pleasure, in order that they might have their homes as beautiful as possible. And these little statues—Tanagras, they are called—are delicate and lovely works of art. We all know that the Greeks in almost every field of life surpassed us moderns. Their culture was deeper and broader, their cities were more beautiful and better governed, their lives were majestic and strong. Greek government, culture and art stand before us, after thousands of years, as models toward which we can strive.

Pleasant Surroundings Influence Life of Individual

The greatness of a nation or of a race is nothing but the greatness of the individuals comprising that nation or race. If we can beautify the lives of individuals we have automatically raised the standard of the nation. And the only practical way of beautifying their lives is by first inculcating in them that sense of beauty which is the result of living among beautiful surroundings. William Morris did much in this line. Before his time the homes of even the wealthiest were atrocious. Ugliness was rampant. A Victorian home, whatever the culture of its inmates, was a nightmare. We have all heard of the gilded coal shovels tied with blue ribbons, of the haircloth sofas and the other atrocities which people put into their homes. Many of these vanished at the advent of Morris and others of his period. But the appeal of these men was limited. They could reach only a few, and even to those they reached they could not show the ideally furnished home so that it might serve as a model. As a consequence, until a few years ago our modern homes were very nearly as bad as the homes of the Victorians.

There has been a change, however, in these past few years. Go into a house now, regardless of the wealth of the owner, regardless of his education and culture, and you will find that it is more beautiful than were some of the finest and most luxurious mansions of ten years ago. The moving pictures have done this, and they have accomplished and are still accomplishing the things for which William Morris, Ruskin and all the others strove for during their entire lives.

Beautiful Home Not Necessarily Very Expensive

In the modern moving picture the settings are designed by prominent interior decorators, who lavish on them all the skill and time that they would spend on an actual home. The people see these sets, recognize their beauty, and attempt to remake their own homes to conform to the new ideals of beauty they have gotten from the picture.

A beautiful home is not a matter of spending so much money. A twenty-five-dollar-a-month flat in Harlem can be attractive and lovely and good to live in. It can be made so at an expenditure often less than would be required to make it ugly. I know of a couple in New York who furnished a four-room apartment on a little over a hundred dollars, and it was as charming and artistic a place as one would care to find. They modeled it after a set in a moving picture. I have seeen other apartments that positively hurt the eyes, and often the poor folks who furnished them spent thousands of dollars on them.

The average man wants to have a beautiful home. The trouble is that, not being a trained interior decorator, he cannot create one. His attempts at making his home beautiful are usually frightful, just as would be his attempts at painting a portrait. Unlike portrait painting, however, the furnishing of a home is really an easy matter, providing one knows how to do it. The moving picture shows how to do it. The average man and woman go to a moving picture theater and see the heroine's home, let us say. Both remark on its beauty. The woman, who is usually more clever at such things than a man, observes that the room is really simple—it may be composed of wicker chairs, chintz curtains, a few good reproductions of pictures, and a pretty washable rug. Her mind quickly grasps the essentials of beauty in interior decorating.

The woman goes home and looks at her own house. She sees heavy and expensive lace curtains on the windows, curtains that she probably paid for on the installment plan. She knows that she can buy prettily colored chintz for fifteen or twenty cents a yard. She looks at the terrible Brussels carpet on the floor and remembers that she could buy a simply colored rug for much less. And she takes another look at the heavy, ugly carved imitation mahogany furniture and realizes that dainty wicker chairs cost only a moderate sum. The whole horror of the place in which she has been living comes upon her—probably she used to think it was beautiful—and she resolves to beautify it immediately, along the lines suggested by the moving picture setting. Off go the crayon portraits from the walls, to be replaced by a few carefully selected Durer or Holbein prints which she can buy for a dollar a piece. In two weeks these average people are the owners of an artistic and charming home, which has cost them less than they spent on the former atrocious conglomeration. That their lives are going to be influenced by their new surroundings is a matter admitting of no doubt.

This little domestic drama that I have described is not a wild dream. It is actually happening every day in the week. The people see on the screen persons like them, with equal incomes and opportunities, and they see how these people if they are cultured and educated, live. The example is all they need to act accordingly. In our studio here we have as designer of setting one of the foremost decorative artists in the country, Wilfred Buckland. It is not stretching the truth to say that everyone who attends showings of these pictures is gaining the benefit of Mr. Buckland's advice and experience just as fully as though he were personally called in consultation on a decorating problem.

The effect of these pictures on the homes of the people extends to all classes, both rich and poor, for there is no sort of home that is not sometimes shown in the photoplay. Furthermore, the pictures also carry the lesson by contrast. Many sets are deliberately intended to be ugly, in order to show the surroundings in which certain characters live. Such settings are in the nature of a horrible example. No person after seeing them would mould his own home on similar lines. So the modern moving picture is actually accomplishing what has been the dream of all artists and social workers since the earliest days—the beautification of the surroundings in which people live.

Dream of American Boyhood Screen Story

(*Continued from page* 11)

have fooled with a mock theatrical performance, jump on board with them.

At the next town "Duke" and "King" decide to fool the people with their pretended theatricals and fill their empty pockets. Huck acts as doorkeeper. The first night crowd agrees to wait until all the rest of the citizens have been fooled. On the last night they escape to the raft and drift on down the river. Then the two actors impersonate the brothers of a deceased Mr. Wilks in an attempt to get possession of the money he left; but Huck, who has become very fond of the daughter, Mary Jane Wilks, steals the money to keep it from falling into the hands of the impostors. Jim and Huck are forced to flee once more, this time from the wrath of their former companions just as the true relatives of the deceased man appear on the scene.

Peace is made again when the King and Duke overtake Huck and Jim; but a shabby trick is played at Pikesville, where the King sells Jim to a man named Phelps and tells Huck, in turn, that the negro has been lost. Hearing the truth, Huck determines to effect a rescue. He discoveres that Mrs. Phelps is the sister of Tom's Aunt Polly. Posing as the nephew Tom, whom Mrs. Phelps has never seen, but who at an inopportune moment puts in an appearance, Huck is flabbergasted, but so is Tom, who had believed his chum dead. They exchange signals in time to go through with a plan and bring Tom in as Tom's brother Sid.

In the scuffle to get Jim away Tom is shot in the leg. Jim escapes and as the two youngsters are at Tom's sickbed congratulating themselves on Jim's getaway, Aunt Polly appears with the statement that Jim had been given his freedom a month previously. She then informs the Phelpses of Huck's true identity and takes the boy, cured of his wandering, back to Widow Douglas.

At the Second United Presbyterian Church, Monmouth, Ill., instead of the regular mid-week prayer meeting, it was recently decided to show stereopticon pictures illustrating the mission fields and missionary progress of the United Presbyterian Church at home and abroad.

Slides and Pictures Used in the Interchurch World Work

The Interchurch World Movement Is Making Its Own Slides and Now Has Two Expeditions Out Taking Pictures for the Screen—One in North Africa and the Near East and One in the Far East

THE ideas of little Johnny, aged ten, and Mary, twelve, regarding moving pictures these days do not bear the lurid highly colored marks of the early days of the industry. Then their only conception was obtained from melodramas, usually forbidden and witnessed in direct opposition to parental command, portraying the perils of the lovely heroine, the baseness of the dastardly villain and the daring of the noble hero.

Today Johnny and Mary are shown educational films in their schoolroom as well as in the moving picture theater around the corner. At Sunday school, too, and even at weekly church services, formerly the bane of Johnny's existence, the moving picture and the lantern slide play a part. There are pictures not alone for Johnny, but for Johnny's mama and papa. These pictures are not of the "preachy" variety, which dispel rather than encourage interest, but of the live, wide-awake sort which make regular patrons of those who have once seen them.

This is all equivalent to saying that the church has learned that pictures pay. The secret of the popularity of many a lecturer of today lies in the pictures, colored and otherwise, which accompany his lecture rather than in the lecture itself—or even the lecturer.

The Interchurch World Movement, recognizing this recently discovered fact, is building up a steadily increasing moving picture and slide production industry. No speaking team goes out to any quarter of the United States without an accompanying equipment of lantern slides with which to illustrate the lectures of speakers. Thus, instead of advertising talks which will be heard by the few already interested in the subjects named, a drawing card for the nine hundred and ninety-nine who know and care little or nothing

This little group of Japanese children were glad to stop their play long enough to pose for the camera man.

about the subjects, has been devised. Pictures portray life and life conditions as word can never do and an audience with something concrete to which it may fasten its attention will, ten chances to one, become a sympathetic audience. Because leaders of the various mission boards realize the importance of the stereopticon in making the world sure for Christianity, they have long ago adopted this method of missionary teaching. And they have witnessed, as a result, a steady increase in church membership.

In the lantern slide department of the Interchurch World Movement every phase of slide making, from taking the picture which later becomes a slide, to labeling and cataloging the finished product, is carried on by workers of the department. Expert photographers visit mission fields in every part of the United States, Canada, Mexico, South America, Australia and Europe, to obtain striking photographs of missionary activities and pictures of the conditions missionaries must meet in various lands. Missionaries, too, send the best of the pictures they gather of family life and native customs in the countries they serve. To the man in the field heathenism is real. To the average Sunday school scholar in America it is a remote abstraction for which an occasional collection is taken. The missionary has seen missionary reclamation in action. He knows it works. The church and Sunday school worker must be shown. The stereopticon shows them. The department has in process of making over 400 sets of slides to be used for renting to churches and religious organizations

This camel and his rider apparently are at sea in a sea of sand in the midst of an African desert.

throughout the country. Special sets have been made for interchurch conferences and meetings. Over 300 sets have been manufactured for one co-operating board, and other boards are also being furnished with desirable lectures. The subjects are as varied as the countries from which the pictures come.

The surveys are taken up by fields. The life of the city dweller and the child of the slums is pictured for the luckier brother or sister in the rural districts. Likewise the city child will have a chance to see the child of the rural districts among his home surroundings. Church conditions, industrial scenes and child life in every land, exploits of various faiths and religions, native life and missionary endeavor—all these form part of the great collection.

The laboratory in which this growing enterprise is being carried on is one of the best equipped in New York City and as soon as adequate space can be obtained will work at an even more rapid rate of production. A little journey through the department shows hundreds of workers, all trained in their line, engaged in the business of rushing operations so that slides may be turned out promptly in response to the hundreds of orders which pour in daily.

In one division prints are made from pictures sent in. These prints are mounted and catalogued geographically and according to subject. When a call for certain slides is received, the required prints are rushed to the slide photographic department, where workers turn out 120 slides an hour. The completed slides are assorted and numbered. Then they are viewed by inspectors for flaws. Defective slides go into the discard heap. Those which are pronounced perfect go on the last stage of their journey. This is the hand color division. Every slide is painted by hand. Four basic colors are used—brown, blue, red and yellow. The painting is done upon the gelatine surface of the slide. Each worker is provided with a guide or slide already painted in the right colors.

After the coloring is finished the slide is inspected again under a strong light and if not exactly "right," according to the guide, is sent back to the painter to be done over. Matting, cover glass and binding complete the process. The slide is cleaned, labeled and finally is ready to take information to American children and grown-ups about their brothers and sisters in their own and other lands. Special effort is made to keep information strictly up to date. For this purpose photographers and missionaries in every country are constantly taking pictures to add to the collection. At present negatives are on file from Africa, South America,

A reed boat, known to the natives of South American countries as "balsa," on Lake Titicaca, Bolivia.

Burma, Mexico, India, Korea, Porto Rico, Hawaii, Malaysia and Canada. In addition, pictures of American Indians and home mission scenes from every state in the Union are to be found in the albums which line the walls of the stack-room.

Two expeditions to take moving pictures in mission lands already have been sent out by the movement. The first, bound for North Africa and the Near East, sailed from New York December 13; the second, which sailed December 21 from San Francisco, is working in India, Burma, China and other parts of the Far East.

Two classes of films will be featured: those that deal with the work of the church and those which show the worker, conditions, manners, customs and scenes of the countries visited. The first group of pictures will be released through the churches, the second under the title "World Outlook on the Screen" will be released through the theaters. At least 50,000 feet of films have been planned for. Neither of the expeditions is staying at ports of entry or well-known places. Trains and motors are being used as much as possible for travel, but other journeys are being made on horse and camel back to reach the least known parts of the country, and it is expected that many unusual pictures will be added to the collection of pictures in other lands.

The North African expedition is under the direction of Willard Price, editor of World Outlook. He is accompanied by Horace D. Ashton, a camera man and a man of science. The two will work in Algeria, Egypt, Palestine, Armenia, Turkey and Italy. A. V. Casselman of the Interchurch World Movement, Lloyd Sheldon, a technical director, and Harry Keepers, photographer, comprise the second expedition.

Peoria Public Schools May Include Moving Pictures Throughout All Grades

Peoria (Ill.) public schools may have motion picture machines of their own in the near future, without even discussing a bond issue. Principals have been let in on the plan and like it, and the matter must be brought to the attention of the Peoria School Board. There are sixteen school buildings in Peoria where there are assembly rooms, and a motion picture machine could be used to advantage. H. C. Taylor of Springfield, who has developed a business among schools in smaller cities and now has a circuit of twenty towns where he furnishes educational entertainments to the schools, recently discussed the matter with the Peoria teachers. At present there is only one picture machine in the schools and that is at manual training high school.

"My recommendation to the school board will be something like this," Mr. Taylor said. "Let three machines be purchased. Five schools can easily use the same one. Have the equipment so distributed as to require the least amount of carrying. I will put the equipment in and take my pay for it out of entertainments the schools may give. My interest in the matter is not the selling of the machines, but the furnishing of the films. I am organizing to furnish the best that can be had in educational pictures. I shall specialize in stuff that schools will demand."

To show what the work is and what the children will do with it, Mr. Taylor gave an exhibition in most of the Peoria schools. In each case the children offered tickets for sale to their friends at a small sum. For each ticket sold the pupil received a consideration and part of the general fund was left with the school for the purpose of procuring play ground equipment.

Mr. Taylor pointed out that when the schools own their machines the boys can put on the exhibition, thus saving the expense of outside help. The same high-class pictures may be shown and the income will go into the school equipment fund.

"The proposition looks so good," said one of the principals, "that the matter will probably be backed in most cases by the home and school association. It will afford a fine means of community entertainment at a minimum of expense."

Reply to Assertion That Schools and Community Centers Are Hurting Theater Business

In a recent issue the Moving Picture World publishes a complaint from exhibitors and some of the exchange men in Washington, D. C., regarding the growth of the so-called "non-theatrical" business. The assertion is made by the exhibitors "that schools, churches, community centers, and other like propositions are cutting deep into the business.'" According to one, in the columns of the World, "It is only a question of time when the exhibitors handling first-run pictures will have to say to the exchanges: 'We cannot pay you $200 a day for your pictures because our receipts have fallen off and we do not take enough in to warrant that payment.' The exhibitors have no desire to prevent the showing of strictly educational films in the schools and churches. But when they begin to enter the general exhibition field, minus taxes, rent and other overhead expenses, which bear heavily on the exhibitor, it's time to kick, and the manufacturers should take cognizance of that and lay down a rule for our protection."

In reply to this, Orrin G. Cocks, secretary of the National Committee for Better Films and advisory secretary of the National Board of Review, comes forward with a statement. He is qualified to speak, for the National board has been extending help to non-theatrical users and knows the kinds of people who are reached by these special entertainments. Says Mr. Cocks:

"The grievance committee of exhibitors in the Washington Exchange district is unduly excited about the use of non-theatrical films. A large percentage of the people in all cities and towns are not going to the moving picture theaters—they are either indifferent or positively prejudiced and these are the ones who are ready to be led by excited agitators, who demand repression, censorship and the 'heads of the exhibitors on a silver platter.' This group must be considered, for they are a part of the whole question.

"Churches, schools, community centers and civic organizations want certain classes of films for entertainment. They draw to their auditoriums a public which has been hypercritical of the moving picture theater. In places beyond count these people have discovered that the motion picture drama is a splendid entertainment and when once their opposition is changed to friendship, they inevitably turn to the theater for more of the same sort. Many exhibitors have figured this movement out clearly and have recognized that they were building a new clientele by assisting these non-theatrical groups to get what they want. Very few of these organizations remain destructive critics. They discover new values and virtues—and with wisdom comes tolerance. The exhibitors of the country can often meet these groups half way and draw new audiences by furnishing one or two programs a week regularly for the kinds of people who think they want entertainments furnished by the groups mentioned above. In this way they capture the support of the new crowd.

"The talk about local or national social, civic or religious organizations making their own films is plain tommy-rot. Where it has come to the point of discussion, none of them finds that it has the money, the skill, the technique or the distributing agency for the undertaking. It is well to remember also that each organization has certain interests which are opposed to attempts to enter the amusement field. It is a wise and far-seeing policy, both for exhibitors and distributing organizations, to assist these non-theatrical groups as long as they are sensible and desire to furnish entertainment for the people of their towns who want relaxation and desire to laugh and to play. It is also worth while to have friends in court when reformers raise a hue and cry."

State to Show Children How to Avoid Accidents

A campaign designed to reach the careless pedestrian, as well as the reckless driver has been inaugurated by New York state authorities in an effort to reduce the toll of killed and injured in automobile accidents. As an especial aid to the careful driver the campaign will be centered among school children. The initial effort in the campaign was made recently at a "Safety First Rally" of 5,500 New York City school children, held at the Capitol theater, Broadway's new largest-in-the-world moving picture house.

Francis M. Hugo, the secretary of state of New York, and other men prominent in civic life, discussed accident avoidance, their remarks supplementing the showing of an especially prepared film, Careless America. This picture drama, which demonstrates in a convincing manner many of the elementary principles of accident avoidance, was donated to the campaign by H. S. Firestone, the Akron tire manufacturer. In making it two large automobiles were wrecked before the camera.

The Screen a Factor in Standardizing American Customs

Effect of the Moving Picture on the Dress and Daily Life of All the People, Who Are Hungry for Accurate Educationals, Clean and Clever Comedies and Real Stories in the Films

By Adele F. Woodard

(*President, the National Motion Picture League*)

(*This article was written by Mrs. Woodard in response to our request for her impressions of the effect of the moving picture on the life of the people. During her recent trip she attended almost every form of screen showing in all sections of the country, closely observed the reaction of the audiences to the different types of pictures, and gathered opinions from representatives of every class acquainted with the educational and entertainment film. Her position as head of an organization devoted to bringing better pictures to the screen, coupled with years of close study of the situation, make her opinions of great value alike to producer and user.—Editor.*)

ALTHOUGH I have made a close study of the moving picture situation for over six years and have been actively identified with a national movement for better pictures, it has been very illuminating to travel from coast to coast and from Canada to Florida, as I have recently done, with the purpose of studying local moving picture conditions everywhere. Several interesting facts present themselves. One of the most prominent is the increasing standardization of our American public. The wealthy ranch owner of California, the rich farmer of Wisconsin and the banker of New York wear practically the same kind of clothes; they speak in the same terms and with almost the same outlook when discussing business problems. The debutante of Florida wears the same picture hats and dances the same steps as the society bud of Salt Lake City. The workingman of Alabama is intent upon the welfare of his family and making a living for them just the same as the laborer in Seattle, Washington. This has not always been true of our country. There was a time when the manners and customs of the "Georgia Cracker" were as far distant from those of the New Yorker as was his southern accent. Today the old-time southern accent is quite rare and westerners are no longer called "breezy."

What has brought all this about? Our wonderful railroads, upon which one may travel for days and nights without physical discomfort, have contributed much toward standardizing the country. The family of the Minnesota farmer shops in New York and spends the winter at Palm Beach, disseminating the ideas and customs acquired there among their own people upon their return home. Telephones have assisted greatly. Business men touring California can keep in touch with the office in New York City as easily as they can telephone to the next-door neighbor. Automobiles, newspapers, good roads and plenty of money have also contributed.

A comparatively new invention, the moving picture, has done much and could do more toward bringing the different sections of our country together. People generally do not know that practically the same pictures are shown in every nook and corner of the land. Today the vampire type of woman dresses the same everywhere; the would-be, cheap society girl fluffs her hair to the same alarming height, and new ideas and fashions are quickly sent to every part of the country by way of the moving picture.

The same moving pictures are shown in the little Arizona town as appear on Broadway, the only exception to this rule being that perhaps the theater may not play to large enough houses to warrant the expense of the very long and elaborate productions. But practically every picture that is started through the circuit goes the rounds of every theater in the country before it is laid away. Sometimes a person feels resentment that a certain picture with an immoral effect is being played in the theater he likes to patronize; he rails at fate for having placed him where such pictures are shown. It will not be more comforting, but his will be a more accurate emotion if he realizes that the same picture will be played in practically every town and city in the United States and will then be exported, to be projected in all the moving picture houses of Europe, South America and Asia.

Two years ago I saw, in private review, pictures which made my blood run cold. The evil effect stayed with me for days. I am still seeing those same pictures advertised in the cheaper houses all over our beautiful country. Millions and millions of young people and children, besides adults, have absorbed these ideas since these pictures started on their rounds and the constant recurrence of such scenes as skinning a man alive, tying a man in a chair and throwing him in the fire, are weakening the moral fiber of our young people. Rev. L. A. Brenner of Chippewa Falls, Wis., aptly wrote the other day, "When we countenance exhibitions such as are daily given under the name of recreation we put ourselves on a par with the populace of ancient Rome gathered in an amphitheater to witness a gladiatorial show." The protest from our New York parents, teachers, preachers and welfare workers is voiced almost verbatim by thinking people in Jacksonville, Chicago, San Francisco and Seattle. Everywhere a growing determination to blot out the evil influence of the moving picture of today is making itself felt.

(*Continued on page 25*)

Scenarios Suggested by the National Motion Picture League

Stories Suitable for Production in Motion Pictures

(Recommended for children from 6 to 12 years of age)

Scrapefoot Tales of Laughter
(Wiggin & Smith)

Johnny Cake Tales of Laughter
(Wiggin & Smith)

The Pancake East o' the Sun and West o' the Moon
(Thorne-Thomsen)

The Doll in the Grass The Fairy Ring
(Wiggin & Smith)

(*Omit incidents where brothers come to blows with their sweethearts, and also their dismissal from home. Ugliness of women should not be overdrawn.*)

The Princess on the Glass Hill
East o' the Sun and West o' the Moon
(Thorne-Thomsen)

The Line of Golden Light In Story-Land
(Eliz. Harrison)

Epaminondas and His Auntie Stories to Tell Children
(Sara Cone Bryant)

(*The scene of drowning the puppy-dog should be lightly touched, and there should be no views of the dead puppy-dog. Give only captions and no scenes of boy stepping on pies. Finish story with last paragraph.*)

Thumbelina Stories Children Need
(Carolyn Sherwin Bailey)

The Fisherman and His Wife Stories Children Need
(Carolyn Sherwin Bailey)

(*Care should be taken that the fisherman and his wife do not overact.*)

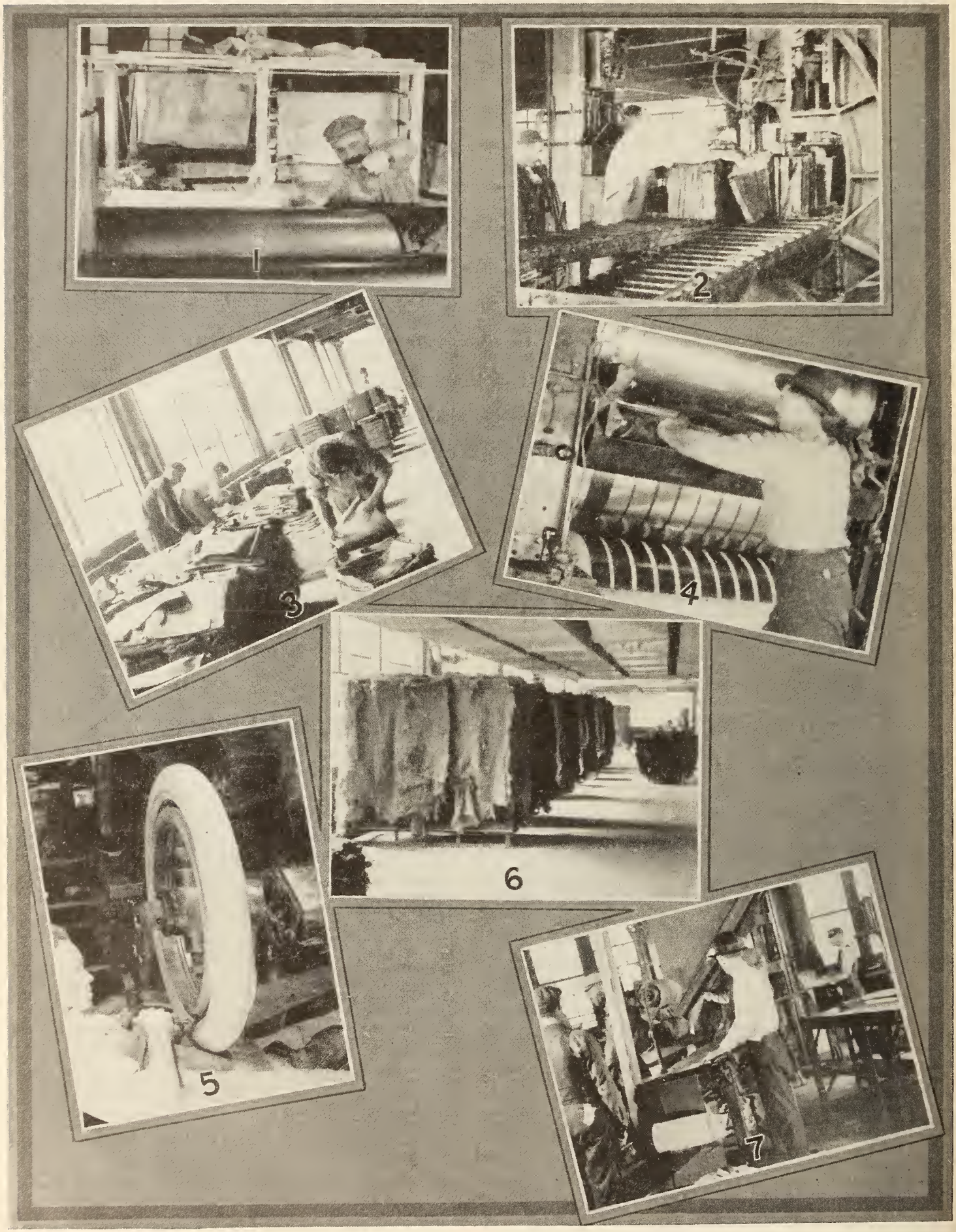
The Fire-Bringer How to Tell Stories to Children
(Sara Cone Bryant)

(*This story should be filled with poetic Indian atmosphere. No fear should be excited at the pursuit of the Fire-Bringers by the Fire-Spirits. These scenes should be fantastic, artistic and beautiful. Scanty clothing rather than nudity should be shown.*)

The Elves and the Shoemaker Stories to Tell to Children
(Sara Cone Bryant)

(*In place of nudity elves should be scantily clad.*)

Inasmuch as the above stories are suggested for production for little children, they should be produced in single or two reel features. The action and captions should follow the text closely, as children protest against changes being made in their stories. The League expects to have another list ready in the near future and would be pleased to have the names of any producers who would like to be placed on their mailing list for this service.



1—*The mixing mill, mixing rubber and various compounds ready for calendering.* 2—*Cutting crude rubber into two-inch slabs for cracking machines.* 3—*Tearing rubber apart by hand for cracking machines.* 4—*Immense calender making side walls for cord tires.* 5—*Finishing Goodyear fabric tires.* 6—*Drying room.* 7—*Vertical bias cutting machine which cuts rubberized fabric into plies.*

A Film That Tells the Story of Rubber Tire Production

Moving Pictures That Trace the Manufacture of the Noiseless Wheel From Raw Rubber to Finished Product and Will Form Part of This Country's Record of Industrial Achievement

By Ralph C. Busbey
(Goodyear Tire & Rubber Company, Akron, Ohio)

(In pursuance of our policy to tell our readers of new industrial productions that are of educational value we give them this short description of a film showing how the rubber tire is made. While this film concerns itself only with the manufacture of the article, it must suggest to everyone who sees it the greater story of an industry that has become one of the prime factors in the industrial development of the world.—Editor.)

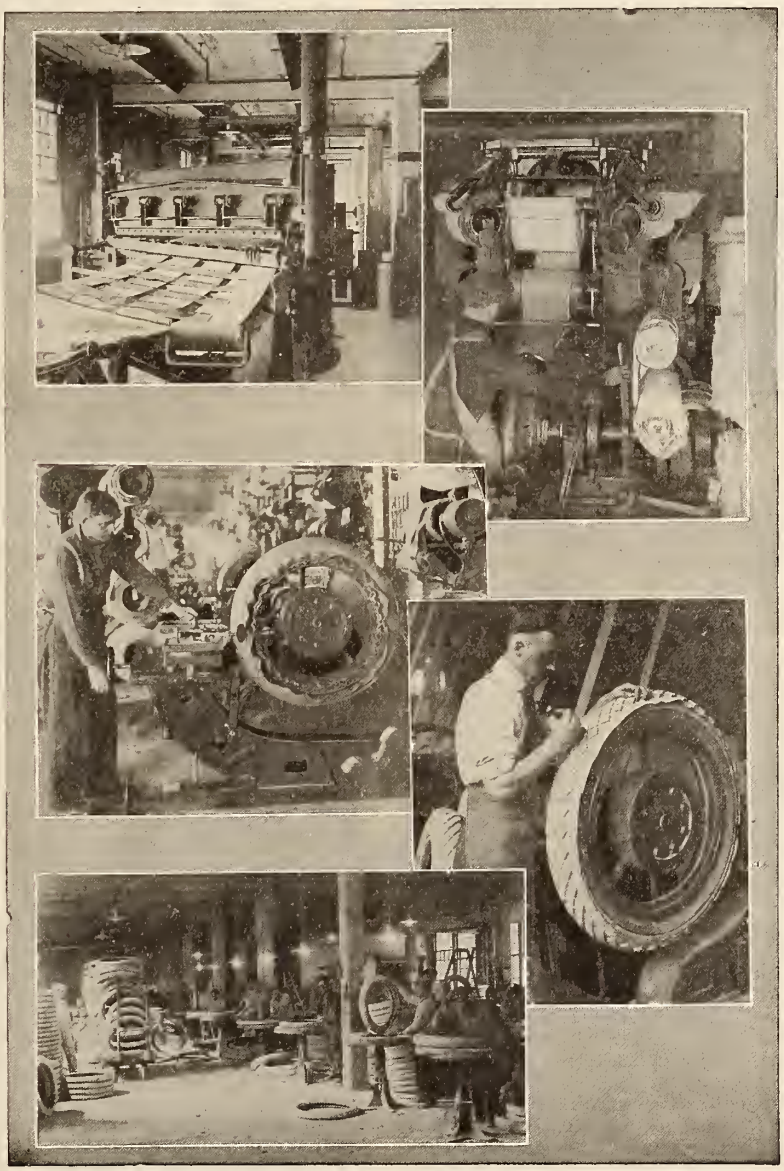
OF the millions of motorists in the world, comparatively few hold a full appreciation of the automobile tire; they lack an adequate conception of the tire industry which in a few short years has grown from mere insignificance to one of the world's greatest industries. They are content to glide over the highways and byways of the lands in pneumatically cushioned motor cars, never once stopping to consider the many tedious steps necessary, the money spent, time occupied, skill required and labor expended in the making of an automobile tire, nor the years of painstaking experiment and research work devoted to the development of the tire to its present state of perfection, unprecedented durability, and its adaptability to all forms of use in motor travel. In order to carry the details of the tire industry to the peoples of the world, and to give them a fuller appreciation of the vastness of its scope, what is considered a most interesting and valuable educational picture film has just been completed by the Goodyear Tire & Rubber Company of Akron, showing complete details of the industry. No more fascinating story of industrial romance ever has been told in printed word or upon the screen than the "Story of a Tire," soon to be released and to be shown in various parts of the United States and abroad. Made by the company's own corps of experts and camera men under direction of Ralph M. Lembeck, a former camera man for the big producing companies and widely known in the moving picture world, it is the successful culmination of weeks and months of painstaking effort.

Starting with a view of crude rubber as it arrives after its long voyage from the tropical clime of the company's big plantation in Sumatra — having traveled over 10,000 miles by every form of transportation from porter carriage by sinewy natives to modern railroads—the "Story of a Tire" takes the spectator step by step through the various intricate manufacturing processes until the tire is ready to roll its thousands of miles in service for pleasure, mercy, and business.

Machines representing the acme of inventive genius and mechanical ingenuity, which clean, mix and roll the rubber, are shown in operation, together with the almost human looms for weaving the fabric, the immense spreaders and calenders. Then come scenes revealing the dexterity of the tire builders in the steaming pits where tires are cured. All these are depicted with a vividness and fidelity which epitomize modern industry and afford a concrete idea of how one of the greatest industries in the world is conducted. From the first scenes showing the arrival of the crude rubber, on down through the steps of washing and drying it, then changing it from its original elastic condition to a tough and resilient state by means of vulcanization, and thence to the completion of the finished and inspected tires, there is not a dull moment in the three reels. They show graphically the activities of 28,000 employees in one of the country's largest plants, where last year 26,000 tons of rubber valued at $40,000,000 were used, and where 35,000 tires were manufactured daily. They portray the remarkable skill required in tire making, and the maze of massive and intricate machinery employed.

The "Story of a Tire" in film form is a visualization of the descriptions contained in a booklet of the same name, published recently by the Goodyear company as an educational feature. More than 8,000 schools, libraries and colleges now are using the booklet for educational and reference purposes. From an educational standpoint the pictures are regarded as of great value, and are expected to take their place among the numerous picturizations of industry, which will become a permanent record of industrial achievement in the United States.

It is the company's desire to instill in all who see the films a new and fuller comprehension of the automobile tire as an essential factor in the march of civilization and in the progress of the nation, to reveal the startling magnitude of the rubber industry, and to advance industrial education. In order to accomplish this, widespread distribution of the film is being planned and copies of it are being prepared. Prints may be obtained by industrial firms for educational purposes by applying to the moving picture department of the company at Akron, Ohio. They will also be loaned to responsible educational institutions and are expected to become as widely used in their form as the printed booklets now in such extensive use throughout the United States.



Cutting tire fabric into proper widths.
Stitching down plies of fabric on tire machine.
Inspecting tires.

Tire Building Machine.
Applying thread.

At a meeting of the executive committee in charge of the new project affording moving picture entertainments for hospitals and other institutions at Rochester, N. Y., arrangements were made for the opening of a campaign among moving picture patrons who, together with the exhibitors, are to be the sponsors of a movement which will bring a little sunshine into the lives of the sick, afflicted, aged and others who are unable to attend the theaters. Co-operating in the work are members of the staffs and boards of the larger hospitals and well-known citizens. The plan is to place boxes in the lobbies of the various moving picture theaters in which contributions will be received from patrons. Every cent collected will go toward defraying the expense of an operator, the rental of films and other disbursements.

Films, Slides, Singing and Information Combined in a Constructive Program

By E. B. Mero

(*Manager Service Unit of B. Y. M. C. Union, Boston, Mass.*)

Continuing activities in its chosen field of providing well-rounded programs for general civic and social information, and for more specific Americanism purposes, the Service Unit of Boston, Mass., has recently devised a constructive series of "Building a Nation" programs, which assist in the timely process of "Selling America to Americans."

There are three programs in the series. Each consists of the combination typical of all Service Unit programs, namely, moving pictures and picture slides of events that have contributed to the making of this country, mass singing by the audience with a song leader of songs in harmony with the program, "silent talks" on the screen conveying constructive comments and information relating to national problems of the day by means of slides, and a suggestive patriotic feature always in evidence.

These programs were worked out by the Service Unit organization in co-operation with a committee of the city of Boston community center managers who acted as critics and censors. During January, February and March this series of three citizenship programs has been scheduled in each of the Boston school centers to audiences of men and women as well as to special audiences of older school children. Two series have been presented to audiences of soldiers of the United States Army.

The "Building of a Nation" programs were created for citizenship work of the Boston department for extended use of public

A traveling outfit of the Service Unit used on a tour of New England for the American Red Cross.

schools, but have been available for use in other communities after the first of March. This is a direct effort to apply Americanism education and information by visual means and by a balanced combination of films, slides, and singing, coupled with an atmosphere in harmony with the purpose aimed at. It may be of interest to note a comment made by the United States Commissioner of Education, P. P. Claxton:

"I have read with much interest the three 'Building a Nation' programs, which have been arranged by the Service Unit of Boston. Everyone of these programs seems to be well planned to give such knowledge of the growth of democracy in the United States and of democratic institutions as is needed by all who would perform intelligently the duties of American citizenship."

Each program covers a separate period in the national development of the United States as follows:

Program A—"The Founding of America." To help us renew our knowledge of the foundations of American citizenship. Period—From the discovery of this continent to the establishment of the United States government.

Program B—"American National Development." To show the advance of the United States toward national unity. Period—From the first president, through the Civil War, and to the World War.

Program C—"Problems and Glories of American Democracy." Presenting constructive features of the United States, from which to gain a renewed appreciation of the advantages of being Americans. Period—From 1914 to the reconstruction period of today.

The moving pictures fitted to these programs have been acquired by considerable time and effort, as will be appreciated by anyone who has undertaken a similar task. A feature which is unique with Service Unit Programs is the use of "silent talks" with pep, punch and purpose. These visual screen messages are tersely expressed, carefully condensed lecturettes on slides, on such subjects as these:

"History to Help Us Advance," pointing out that events of the past are useful sign-posts to the present and future.

"People and Doings of Yesterday and Today," a reminder that what has happened may happen again.

"Are We Doctors or Patients?" to inspire readers in an audience toward a personal consideration of whether they want to help or hinder the country's true progress.

"Suggestions as to Citizenship Today," with comments and inspirational quotations for 100 per cent Americans and for doubtful citizens.

"Common Sense," and how its use by the founders of this nation may be wisely followed by the present generation in the midst of today's complications.

"Man and Humanity," a result of the world war that needs be kept in plain sight in these days of readjustment.

"Comments on Current Events," in which appear serious and semi-serious editorial quotations from the daily and weekly press. (This idea, used in Service Unit Programs for two or three years, has lately become a feature of motion picture theater programs.)

"Illustrated Story of American Democracy," in which the leaders of thought and action from the birth of the nation to its present period bring their personal message to Americans who are their successors.

"Who Won the War—and How?" with a plain lesson for those who would win for right in the struggle now going on.

These "silent talks" usually include original or reproductive illustrations and cartoons.

Those who are concerned about the educational possibilities of moving pictures and slides will be interested to know that the audiences to whom the progress of this country has been set forth by these programs have shown an evidence of genuine interest in history so visualized. It is very doubtful whether the same people would have read any book or absorbed equally well from any lecture an equal amount of information concerning the country in which they live.

The Service Unit organization is willing to provide information concerning the use of these programs or otherwise taking advantage of the Service Unit idea by organizations or communities. As over 1,200 programs have been arranged for that number of audiences with an aggregate attendance of two and a half million people, considerable practical experience has been acquired.

Not being in business and not having any commercial entanglements the Service Unit is quite free to extend its usefulness within or outside its present New England section of the country, without needing to insure anything further than the actual expenses involved, the main proviso being that the work be done for or in co-operation with an industrial, social or civic agency of approved character.

Birmingham Ledger Publishes Sunday Page of Children's Screen Pictures

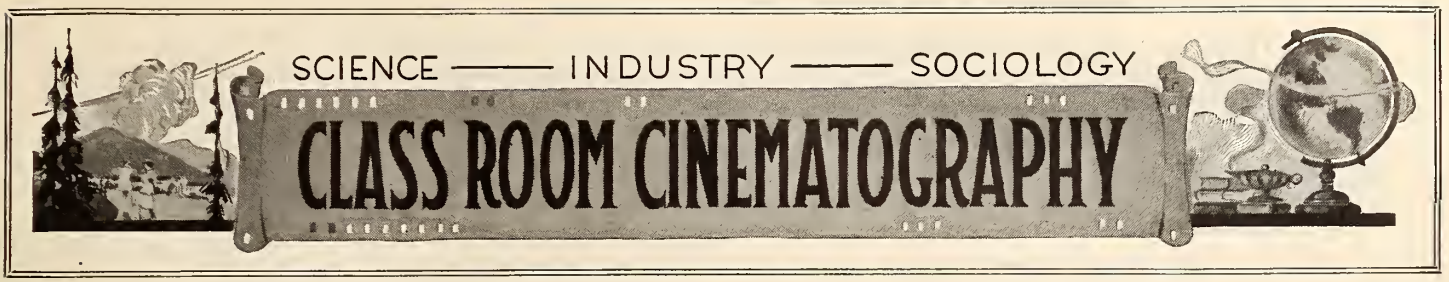
Motion picture theaters of Birmingham, Ala., with the co-operation of one of the leading daily papers of that city, are getting some very excellent advertising and, what's more, are getting it virtually free of charge, through an arrangement that could easily be made in other cities.

The Birmingham Ledger every Sunday publishes a full page devoted to the children. There are pictures and stories dear to the hearts of the kiddies, but prominently featured on this page is a department devoted to the screen as it concerns the children. The caption over this department reads as follows: "Mrs. Myrtle Trout Tells Children the Movies They Should See This Week." Then across two columns is a letter addressed to the children by Mrs. Trout, and in this letter she tells the kiddies the pictures that would interest them and that are billed to show at the local theaters during the coming week.

From an advertising standpoint this plan is a good one and the Birmingham picture houses are now running in their advertising a sort of trade-mark that has evolved from it—"Better Films for the Entire Family."

Those who have the best interests of the moving picture at heart and who have tried to bring the church and theater into accord will be interested to learn that "Broken Blossoms," D. W. Griffith's United Artists production, was recently exhibited at the Universalist church, Bridgeport, Conn. The event is worthy of record in that it marks the adoption by the clergy of a powerful sermon in film story form. In an editorial the Waterbury Herald made this comment on the exhibition:

"If Christ were to come to Bridgeport tonight and see the moving picture in the Universalist church it seems to me that He would say: 'How I wish I might have had such a means to assist me in preaching the sermon on the mount.' Do not worry or be shocked if modern churches are using moving pictures to drive home the teachings of Christ. Christ Himself would be happy to know that moving pictures are being used to teach men to love their neighbor, not to bear false witness, not to murder and not to steal."



Seven Years With Moving Pictures in Schools

By W. A. Justice

(*Assistant Supt. Public Schools, Dist. 75, Evanston, Ill.*)

THE educational opportunities suggested by motion pictures have been of vital interest to the writer since the fall of 1913, and especially for the past two years. The first experience, which occurred in the year '13-'14, was born of an attempt to introduce motion picture entertainments into the high school of a Michigan iron mining center. A 6A Powers, hand-driven machine was used for weekly so-called "educational" entertainments, usually given on Friday afternoons, for general grammar grade and high school students and, occasionally, Friday evenings for adults. These programs ran throughout the major portion of the school year and were given to the people free of charge. The board of education paid the express dues of the films and voted a small account for film rental.

The majority of the films were secured from officials of large manufacturing and industrial concerns, who gladly offered them gratis. The Northern Pacific Railroad Company, for instance, provided the school with representations of Yellowstone Park and of the wheat fields of the Dakotas; other companies sent films which exhibited the processes involved in the manufacture of such staple articles as soaps, shoes, farm implements and steel goods. Much material of a merely diverting nature was loaned to the school by the manager of a local theater and many valuable suggestions concerning the successful operation of the machine were volunteered by him. (In return for this courtesy, the school furnished him with some advertisement in the shape of an announcement preceding the presentation of the loan, which read "By courtesy of ————.")

No attempt was made to announce programs more than a day in advance, or to discuss topics suggested by the films, with the pupils. Our audiences, optiences to use the newly coined word, were highly appreciative of the entertainments and it was hinted in some quarters that the cinema might be employed as a very potent illustrator of text material.

A second experience came in the year 1915, while the author was acting as supervising principal of a small grade and high school system in northern Wisconsin. The dire need of school and community entertainment ended in the purchase of a second-hand Motiograph machine, which was obtained at a very reasonable price from the Enterprise Optical Company of Chicago. It was installed in the high school auditorium and immediate steps were taken by the board of education to avail itself of a remarkable opportunity which the Visual Instruction Extension Department of the University of Wisconsin was providing for schools throughout the state. This institution kept in operation six circuits, each of which consisted of twenty-five motion picture programs, sent successively to the schools through a period of twenty-five weeks. The subject matter contained in these films was both instructive and entertaining. Travel at home and abroad, nature study, horticulture and agriculture, industries and manufacturing processes—all of these and many allied topics were included in the series.

A detailed outline of the subjects treated in each of the twenty-five circuit programs had been furnished to the school by the University Extension Department before the arrival of the first installment of films. Mimeographed copies of individual entertainments were prepared a week in advance of their appearance on the screen, and were distributed among the teachers and pupils so that they might inform themselves concerning the material to be viewed and to thoroughly discuss it in their classes in order that the actual presentation of the films might be the better appreciated and their import be the more readily assimilated.

Friday afternoons after school hours and evenings, the little high school auditorium was crowded with eager children and parents. Children who had had a perfect record of attendance during the week were admitted free of charge; those who fell short of a clean record paid a nominal charge which helped to defray express dues on the films and the machine upkeep. School attendance that year was greatly improved and in one instance a miracle was effected. A habitual truant and laggard was suddenly galvanized into a reform; he attended school regularly, haunted the reference tables and encyclopædia shelves for enlightenment concerning the pictures he was to see at the week end and became honestly interested in all school activities and duties. This change of attitude was not merely a pose, affected while the programs were running, for since leaving the community the writer was told that this boy had finished the high school course with a good record.

The third experience in the year 1916 was not so happpy. This time a little farming community town in central Illinois was the scene of our school activities. The school had no motion picture apparatus nor could the board be induced to purchase one, but the manager of the local theater was ready to receive suggestions. He made immediate shift to introduce material in his Friday evening programs that served an educational end. Such subjects as "Chester Outings," current events, industries, and historical and legendary plays of the finest type were procured and were announced in the schools several days in advance of the showing. All went well until it was reported that the theater manager was using the schools as a medium to "drum up" business and sly hints concerning the "rake off" that the superintendent must be receiving passed from month to mouth. This put an end to the manager's enthusiasm and to the pictures as well. And so the pupils of this little town lost the wonderful opportunity of looking out of a certain square "port hole" into a greater and more meaningful world that they could possibly otherwise know.

The surest development comes from evolution. The three experiences already cited furnished a wealth of suggestion for a new embarkation on the cinema idea in the public schools of Evanston, Ill., beginning with the year 1918. The schools of this city had, at that time, but one projection apparatus of the standard type. This had been purchased for one of the grade buildings as the result of the untiring efforts of Miss Mary E. Moore, its principal. Periodical community shows were given in this building, as it is somewhat removed from the center of the city. No special effort was made to obtain film material of a purely educational character; community entertainment was the major purpose.

During the first weeks of the fall term of 1918, a Motiograph machine was installed in another school and in midwinter projection apparatus was placed in a third building. These three buildings formed a nucleus for cinematic enterprise which suggested the establishment of a motion picture circuit within our own school system. This was accomplished, although the presentations were, at first, irregular, since there were no specific funds with which to carry on definite and regular programs. All shows were given outside of school hours and a small charge made to cover expenses.

At the opening of the second semester, in February, 1919, the board of education was informed of the progress of this work, and was asked to permit its extension. This was done by the purchase of a fourth machine and the appropriation of funds sufficient to carry on the scheme for the remainder of the year. Plans were immediately made for definite weekly programs of reels which were exhibited during the school hours, in each of the four buildings, successively. These programs consisted in the main of four types or topics of reels:

Topic A—Usually fairy stories, simple animal action or children's activities pictures. (Shown to kindergarten, first and second grades.)

Topic B—Usually animal action, transportation, modes of living (foreign customs) and simple industries. (Shown to third, fourth and fifth grades.)

Topic C—Usually geographic, industrial scenes, historical plays, scientific pictures. (Shown to sixth, seventh and eighth grades.)

Topic D—Ford Educational Weekly. (Shown with Topic C.)

At the outset only the titles of the films were announced just a day or two before the presentations were given, an arrangement which did not permit of class discussion or adequate preparatory study of the subjects which were to be viewed in the pictures. In the middle of April an attempt was made to arrange a detailed outline of the films, at least one or, when possible, two weeks in advance of the showing. From that time on to the close of the school term, the aims that prompted the establishment of the pictures in the schools were, in some measure, realized. Pupils and teachers were enabled to search for text material that would clarify the purport of the films and which, in turn, the films would make clear. Individual pupils brought to class interesting reports gleaned from sources outside the school walls. These reports led to intelligent and critical discussion on the part of the class.

These four experiences represent an attempt to correlate some of the educational moving picture material which is now extant with the course of study used in our public schools. Since this movement is still in the pioneer stage this article has been written with the hope that it may be of value to others who are attempting to work out a similar problem.

Ad Slides—Good and Bad

A Department of Criticism, Edited for Reel and Slide Magazine by Jonas Howard

Slides as a Dealer Help

By H. A. Cowan

(Manager, Dealers' Service Department, Wilson & Co., U. S. Yards, Chicago.)

Advertising slides when carefully designed, giving the dealer consideration, will prove to be the most powerful form of local advertising. After thorough inquiry the writer is pleased to say that as far as can be ascertained Wilson & Co.'s dealers are the first to derive the full benefit of this modernized slide advertising. The old style slide made up with the selfish intention of getting the manufacturer's product first, leaving only the absolutely essential space at the bottom for the name of the dealer who is handling the product and paying for the advertising of the slide, will soon be a thing of the past, is my prediction.

The time for showing advertising slides in the average show house is very limited and for that reason the writer inaugurated

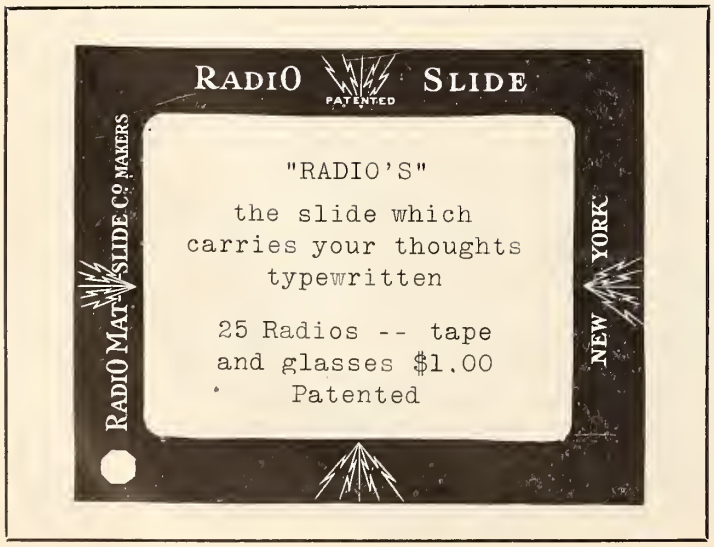
the idea of putting the dealer's name, complete address, telephone number, or any advertising that he usually carries on his bill-heads or letter-heads at the top of the slide, allowing him at least one-third to one-half of the slide. The illustrated part of the slide is made up to tell the story at a glance, using no superfluous type matter. We are particular to have our illustrations clear, clean, and natural. An illustration of this kind will convey a message and impress a recollection in the flash of an eye, that a thousand words of type would fail to accomplish.

We also consider that, although the audience is not given sufficient time to note the manufacturer's part of the slide (as much as they would if his part of the advertisement had been first), we have at least called the attention of the public to our dealer, which is our primary consideration. By attracting business to this particular dealer, it naturally follows that it will increase the sales of our products. On the other hand, if we had the manufacturer's part of the slide at the top with the dealer's name at the bottom and the audience was not given sufficient time to read the entire slide neither would have gained by this advertisement, for the audience would not have learned where this product could be purchased.

Another appreciated feature of our slides is that we allow the dealer from one-third to one-half of the upper part of the slide. From the results obtained in the matter of hearty co-operation on the part of our various dealers and judging by the increasing number of requests for our dealer slides, we have taken a good stride forward in reviving interests in what the writer considers the best result getter in local advertising. The dealers frequently request

one slide after another, for we offer eighteen different slides, as well as the willingness to design one to suit the dealer's need if he so requests it. Results are showing in our sales department, for dealers do not hesitate to stock up on Wilson products, due to the fact that they have such co-operation.

We have learned, however, that some slide manufacturers discourage the idea of putting the dealer's advertisement at the top for the reason that it causes extra labor, as the slide must be made upside down in order to put the dealer imprint at the top. Some manufacturers also discourage the use of more than the dealer's name, arguing that the cost is three and one-half cents per line for type setting, making the slide too expensive to be issued gratis. However, we have found it well worth the difference, as the dealers have shown unlimited interest, and we consider that satisfaction on the dealer's part more than repays us for the added expense, for naturaly the better pleased the dealer is with the slide, the more he will have it in use before the public, both to his advantage and ours.



General Library Service for Producers and Authors

Henry MacMahon, 321 West Fifty-fifth street, New York, has established a scenario and title-editing department of his literary bureau in the general service of the industry. Authors and playwrights of distinction have agreed to dispose of their work through this agency, and there is a competent staff to take charge of original research work for producers, the preparation of stories and the making of continuities and titles. Originally a magazine writer and representative of big special attractions, such as "The Blue Bird" and "The Birth of a Nation," Henry MacMahon has specialized the last two years in the writing of original matter for the screen. He says:

"Rightly advertised values are excellent in selling a picture, but just as important as the 'rights' of famous play or novel is the literary ability to help the director make them live upon the screen. The film expert must know what is picturizable and what isn't; he must transfer without mutilation, and he must create much that playwright and book author left germinal or unexpressed. There is genuine need of this service, just as there is need of ability to handle new themes as well, and both with the old and the new stories I can demonstrate to interested producers the value of intelligence and imagination on the literary side of the work."

A course of twelve illustrated lectures on all phases of advertising, including practical work in ad writing, is to be opened shortly in Lexington, Ky., as a part of the local extension work of the university. The purpose of the course is not to encourage the use of more advertising, but to improve it.

SCENARIO — PRODUCTION — DISTRIBUTION

THE OTHER FELLOW'S IDEA

In the May number of System, the Magazine of Business, Alfred Pittman writes of the moving pictures as a new business tool, and finds that it has many profitable uses, basing his conclusion on the experience of eighteen houses in widely varying lines. Mr. Pittman says that increasing numbers of managers are asking themselves what the moving picture can do for them and what they have done for other businesses. "Like scientific management," he continues, "industrial democracy and other business ideas that have become familiar in recent years, they suggest unlimited and easy opportunities; and hasty people may seize upon the form of them and miss the substance altogether. This has been happening already. There are films, made at large cost, which nobody can be induced to look at. They have been prepared without any understanding whatsoever of what people want to see in films. There are others which people would be very glad to look at if they had a chance, but which are going to waste because their owners have neglected the detail of arranging for distribution. But the failures of badly conceived and badly planned scientific management never argued against the real thing. The fact is, there is experience a plenty to prove the value of films for a variety of purposes in business."

Mr. Pittman illustrates by example the effective use made of the film by salesmen. From this point he proceeds:

"Nearly everybody who goes to the movies at all must have seen films that fall under the classification of indirect selling; but such pictures have been made to serve a much greater variety of purposes than is perhaps commonly realized by business men. A manufacturer of men's clothing, for instance, has a short film called 'Why Suits Cost $60.' It shows some of the company's bright and wholesome workrooms in contrast with sweatshop conditions. Other elements in the higher costs also are shown.

"It is not uncommon for films, which undoubtedly sell goods, to show nothing at all of the company's products and barely to mention its name. The International Harvester Company has pictures on sheep and poultry raising, the treatment of seed corn, and other subjects in which none of its machinery appears. The company, of course, figures that whatever makes farmers more prosperous will be to its advantage.

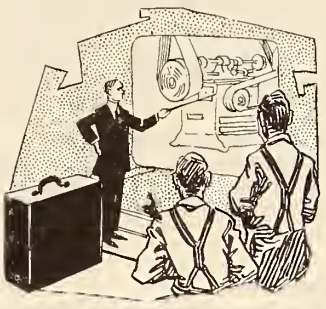
"Many—probably most—of the films used for indirect selling, however, show some product either in use or in process of manufacture. A number of the '57 varieties' have been filmed. 'One big service of our pictures,' writes the H. J. Heinz Company, 'is in taking our plant to those people who cannot be brought to the plant. We do not circulate the films generally, but use them almost entirely in our lecture work. During the summer months they run constantly at our Atlantic City pier. We usually show them at big expositions. Results, of course, cannot be checked in mail-order fashion, but rather in the interest which the films create. At Atlantic City we do not have sufficient capacity for our audiences in spite of the fact that we run no other feature to attract people, and keep the lectures going almost continuously from 10 in the morning until 10 at night.

"'Our opinion of screen advertising is that it is excellent publicity if handled truthfully. By this we mean as long as manufacturers try to make people think they are seeing a story or comedy film and then choke some advertising down the audience's throats, the audience is going to resent it. I have personally seen some such films in New York City hissed off the screen. On the other hand, at the Pittsburgh exposition when we ran our films frankly as industrial pictures, we had full houses. The audiences changed, not on our pictures, but on weeklies and comedies which we ran as interludes. The public has come to accept the screen as a medium of information as well as a form of amusement, and so will accept industrials provided they equal in handling and photography the other high-class pictures which are shown.'

"A story or a comic feature, if it is worked in with good taste, and not of course to deceive, does, however, sometimes add to the effectiveness of a selling film. An excellent example of a story is a lace film recently produced for Marshall Field & Co. Here is its scenario: A girl is about to be married. Her mother opens an old trunk of laces which she, her mother and her grandmother all used at their weddings, and which the girl in turn is to have. As the girl goes over them, delightedly, the mother tells how long it must have taken the hand-lace workers to make them.

"A chum of the girl, who also is about to be married, comes to visit her. She sees the laces, and is regretful over having none herself. The two of them go lace shopping. They wonder how such laces as they find can be produced by machinery. A salesgirl explains and that gives the opportunity to show the company's lace factory. The lace machinery would probably have been interesting enough of itself to carry the film; but the interest and selling effect are heightened by the story. The machinery has the effect of being needed for the story; and the story sets off the product of the machinery. The purpose of the film is simply to arouse interest in laces. The name of Marshall Field & Co. does not appear on it, and the brand of the lace only two or three times in an unobtrusive way."

Descriptions of this and other types of films, with most of which our readers have been made familiar in the columns of MOVING PICTURE AGE, are multiplied. "One of our films," the advertising manager of the Patton Paint Company is quoted as saying, "is now traveling around the world in the custody of our assistant export manager. He has shown this in various parts of South Africa, and was successful in getting seventeen prospects to see it at one sitting, merely by sending out a letter inviting them to come to see the picture. We are going to circulate a shorter film among our dealers this spring which points out the regeneration to be wrought by painting your home and keeping it well painted. Our only fear is that we will have so many requests as to make it difficult for us to supply them all."



"There are several types of films used for training workmen. The Cleveland Twist Drill Company has a picture which it sends out to the plants that use its product. This film shows how to grind drills for different kinds of work. It is necessary, for instance, to have the cutting edge of the drill filed to different angles for work on different metals. In the past, as careful instructions as possible were given by word of mouth and through printed booklets; but still a good many drills were wasted through bad grinding. The picture is designed to make the instructions more vivid and effective. And, to judge by the experience of at least one large Chicago factory, it is having that result.

"Motion pictures have also been employed successfully in making time studies, and eliminating waste motions by workmen. Sometimes a slowed-up moving of a man doing a job in a round-about way has been enough to make workmen stop doing it that way, even without a suggestion from the management."

* * *

Manufacturers and dealers are by no means blind to the possibilities of the film. In large numbers they are making use of it today as a salesman and shop instructor. But the industrial film intended to entertain the general public and at the same time enlighten it as to the importance of our industries and their relation to the general welfare has not yet had a fair chance to establish itself. It has been cried down by interested persons as pure advertising when it has no more relation to advertising than any purely entertainment film screened in a theater.

* * *

The convention of the Associated Advertising Clubs of the World in Indianapolis, June 6 to 10, will bring to Indianapolis manufacturers, business men, merchants and advertising men from all parts of the world. Advertising and its close relation to any business, large or small, as the power behind the sales, will be discussed. An exhibit of moving picture advertising probably will be arranged to take place at the same time the convention is in session. Some of the best moving picture advertising ever used in the trade or newspapers will be shown in a separate exhibit.

Instructional Productions of the Month

Contents of NewsWeeklies, Screen Magazines, Industrials and Scenic Reels, Which Have a Regular Release Date, Will Be Reviewed in This Department.

Subjects of Contrasting Character in Pictograph

The Goldwyn-Bray Pictograph 7034 includes four subjects, "The Silent Witness," "How We Hear," "Leviathans of the Lakes" and a "Jerry on the Job" cartoon. In "The Silent Witness," the Pictograph camera man shows how Judge F. B. House of New York City's traffic court, tries to interpret the wild gesticulations of an excited Italian attempting to explain an automobile accident. Failing to comprehend the mixture of Italian and English, the judge finally calls for "The Silent Witness," which consists of a street chart with several toy automobiles, a toy policeman and a patrol wagon and a miniature horse and cart. With the dummy figures placed at his disposal, the Italian succeeds in presenting his case and is dismissed by the judge.

"How We Hear" is a Bray technical drawing showing the formation of the ear and how it operates in communicating sound waves to the brain. The functions of the outer ear, the middle ear and the inner ear are clearly illustrated.

Loading or unloading coal or ore in the huge ships used on the Great Lakes is the subject going under the title of "Leviathans of the Lakes." The picture shows the operation of the machinery which does the work of several hundred men in much less time than it could be accomplished by man power. A pull of the lever opens all of the ship's hatches simultaneously and the work of the unloading begins immediately. The monster cranes lift from 40 to 50 tons at one operation.

The "Jerry on the Job" cartoon deals with Jerry's struggle to comprehend the complexities of the income tax. The combined efforts of Jerry, his faithful dog and the president of the railroad, who figures in all of these cartoons, are needed in filling out the report.

International News

International News No. 16 contains striking features of the short-lived German revolution, among which are: Monarchist revolutionary troops entering Berlin; distributing propaganda that failed to convince; Gen. von Luttwitz, revolutionary leader and his staff, since imprisoned; barbed wire that keeps the crowds back and a demonstration before the Hotel Aldon.

In New York City health chiefs urge better care for babies. A health department nurse illustrates proper bathing and dressing. Other features in this number are: Jersey country club destroyed by fire, Plainfield, N. J.; Season's first athletic meet at Berkeley, Cal., in which California is winner; Solving the high cost of living in cabinet households; News in the British Isles, showing hundreds competing in the national cross-country championship at Windsor, Sir John French and Queen Alexandria honoring the Irish guards at Chelsea, and a new "Brodie" making a 200-foot dive at London. The signal tower rule on Fifth avenue, New York City, well illustrates "rush hour" on that busy thoroughfare. The number is concluded with the final adventures of the German sea raider Moewe, which for so many months was the sourge of the Atlantic.

Two Interesting Burton Holmes Travel Pictures

Strassburg in Alsace-Lorraine has many appeals to popular interest. "Strassburg Redeemed," the Paramount-Burton Holmes Travel Picture of March 21, shows the quaint city with its storks' nests, the peculiar female headdress and the pate de fois gras. The cathedral has one of the most remarkable clocks in the world. The city has been fought over incessantly by French and German alike, who have alternately seized it by force of arms. To wander through the streets, to study its citizens and "citizenesses" and to visit its cathedrals, the market place and its principal shopping and residential streets is an experience that promises a treat.

Customs that prevail among the Romeos and Juliets of forest lands feature the Paramount Magazine of May 30 under the heading of "A Jungle Honeymoon." Unique conventionalities of the aborigines in their courtship, oddly at contrast with the civilized marriage ceremony, furnish an excellent comedy. A memorable feature of the ceremony is the wedding breakfast, which approaches a feast, unhampered as it is by the eighteenth amendment.

The agility with which the human mind responds to a crisis or the rapidity with which it arrives at a conclusion has been translated into photographic terms and is presented upon the screen in this issue of the magazine under the title of "Mental Acrobatics." The first installment of the series under this title, dealing with the density of the human mind, was presented in an April release of the Paramount Magazine. John Terry supplies the animated cartoon for this issue.

Ford Weekly Pictures Lumber Camp Activities

The activities at a lumber camp is the subject of the Ford Educational Weekly No. 195, "Cut and Dried," distributed through the Goldwyn exchanges. Besides being valuable as an industrial film, this pictures makes an interesting scenic. The story of wood is told from the time the giant trees are felled until they are transformed into boards and used for the building of houses. The picture shows the lumbermen working knee deep in snow, felling the trees, sawing them into logs and loading the logs onto sleds which are drawn to the waiting flat cars. The entire load of logs is transferred at one time from the sled to the cars by a great derrick, and started on the journey to the mill. In the sawmill the logs are cut into boards, a wholesale operation by which 108 boards, one inch thick and twelve inches wide, are cut at the same time. How the boards are utilized in making various articles of furniture, and finally their place in the construction of a house are also shown.

Round the Circle With Gaumont Graphic

Gaumont Graphic No. 2, a regular feature release that always covers topics of live interest, in this number starts at Seattle, Wash., where the largest cargo of silk ever sent across the Pacific arrives. The "Fushimi Maru" docks with $15,000,000 worth of the precious product of the Orient. At Washington, D. C., the crowded conditions at the Capital are shown. Shortage of dwellings necessitates families living in tents, which means a cut in the H. C. L. Paris, France, exhibits the latest in Parisian modes. Mlle. Lena Bruze, star of the Antoine Theater, poses for her portrait in the newest of French fashions. Pasadena, Cal., plays winter golf on roof garden. The Christie bathing girls are getting in form for an early season on the links by practicing daily. Trenton, N. J., insists on three and one-half per cent beer for New Jersey. Governor Edwards receives great applause from the populace as he signs bill permitting the use of the beverage. At Barbadoes, West Indies, Jack takes in the sights of the West Indies. Uncle Sam's sailors of the Atlantic fleet go sight-seeing in Barbadoes; they closely observe the unique customs of the natives. In Sawtelle, Cal., Civil War heroes are not forgotten. Senator Cole, 98 years old, who was in Congress during Lincoln's administration, frequently visits the soldiers' home and the cemetery. Mystery surrounds sinking of 10,000-ton ship at pier in Brooklyn, N. Y. The "Moccasin" rapidly filled with water, making the crew jump for their lives; all the ship's cocks and scuttle were found open. Honolulu, Hawaii, has a novel celebration. The Sunny Island's abundance of flowers reaches the cities for the girls to "tag" everyone with a wreath at the annual pageant. Boston, Mass., has dogs on show at the home of the Boston Bull. A pup from Seattle, valued at $10,000, journeys across the continent to win first prize.

"Roosevelt Dam" Gets Place in Prizma Colors

A Prizma recent release, through Republic Distributing Corporation, is announced as "The Roosevelt Dam." This project is considered one of the seventh wonders of the world, and this is probably its first time exhibition in colors. An announcement in connection with the release says: "This reclamation project is one of the greatest engineering achievements ever accomplished. Great difficulties were overcome in placing this monster dam across the Salt River in Arizona. But once accomplished it creates a lake thirty miles long and four miles wide. It stores enough water to supply 200,000 acres if no rain fell in five years. This barrier of masonry is 284 feet high and the cataracts from the spillways are 60 feet higher than those of Niagara." The dam is located on the scene of ancient Indian irrigation systems, long since destroyed. This reel is said to present a comprehensive view of the dam, its wonderful mountain setting, the intricate system of floodgates, canals and ditches which distribute the water to thousands of farms. It ends with a characteristic picture of the late Theodore Roosevelt, whose initiative was responsible for the building of the dam.

Has Interesting Program

The contents of the latest Kinograms No. 27A, distributed by the Republic Distributing Corporation, reveal 13 news items flavored with all the ingredients of an interesting pictorial. Scenes are shown of President Wilson's summer home on the Charles R. Crane estate, Massachusetts; the storm-swept West; a Mexican bread line—Mexicans who were lured by stories of fabulous wages flocked to San Antonio and are now public charges; Atlantic City in the throes of an Easter throng; West Point class just back from France undergoing strenuous athletic instruction, and other news equally important.

Projection

Any questions pertaining to projection of films and slides on the screen will be answered by this department. Address "Projection," Moving Picture Age, 418 So. Market St., Chicago If an answer by mail is desired, enclose stamped envelope.

For the Amateur Projectionists

By Donald R. Burgess

Motion picture projection in schools and churches is now not only possible but decidedly practical. Fair results may be obtained from portable projectors by even inexperienced persons, while splendid if not professional results may be had if one thoroughly understands the machine he is using. By understanding the machine I do not mean merely knowing how to "thread up" and turn on the light. I mean that every one who has anything to do with the projector should know the principle on which it works, what each lens is for, and the construction of the lamphouse, mechanism, and motor, if there is one.

The lamphouse should be taken apart and the adjustments studied. Then the bulb should be examined. On the low voltage, high amperage bulbs a small filament is used called a maximum concentration filament. This must always be placed in the lamphouse in such a position that the filament will present as much surface to the condenser as possible. With projectors having an adjustable reflector, too much care cannot be taken to center it exactly. Some portable projectors have no adjustments, the lamphouse being permanently assembled to meet all conditions. If there is a door on your lamphouse be careful not to open it when the condensers are heated unless you are sure that no cold draft will blow on them, for they crack easily. Do not take the mechanism to pieces unless overhauling or repairs are necessary. It is not necessary to take it apart in order to study it. If the mechanism is protected by a covering, take this off, but leave the gears alone. Fasten the crank to the machine and slowly turn it, following out the course of motion in the gears. When you have seen the use of each wheel, put a strip of film in the machine and follow its movement over the sprockets. See if you can find the relation of the shutter to the movement of the intermittent sprocket.

The motor need not be closely examined, as it is a separate piece of machinery and requires little or no care or adjustment. If at any time there is undue sparking at the brushes take the motor to an electrician for adjustment.

The lens in any projector should be treated with great care. Most machine users are extremely careless with their lenses, handling the glasses freely as the tube, and cleaning it with the first thing that comes handy, even though it be dirty waste. A lens should be cleaned only with an old, soft piece of linen, after first breathing on the glass. Never touch the lens with your bare finger, for no matter how clean it is, it will leave a mark that will never come off.

One point in the care of all projectors that is usually either overlooked or overdone is lubrication. A very little oil in the right place often enough is the formula for lubricating all projectors. In most cases the intermittent casing needs the most. Never put enough anywhere to make the entire machine greasy and even spatter grease on the film.

The subject of who is to be allowed to operate the projector is a hard one. In schools, the entire faculty should learn the use of it. The man from whom you purchase the machine will gladly explain its operation at a faculty meeting when you first purchase it. It is to his advantage to do so. The teacher, however, cannot always operate the machine. At times she must be at the screen lecturing and pointing out the important parts of the picture, so it is well that a few boys be instructed in its operation. The scheme used in a few churches, and I think it a good one, is to license a few boys to operate it. This licensing may be the result of a competitive examination; the examination to be given by the principal or pastor. The boys who are interested enough to work for such a license may with all safety be allowed to operate the projector.

There are several good books on projection that anyone having to operate a machine will do well to study. With me the study became all-absorbing. I do not know of many fields that offer such a scope of subject, all of them interesting, as professional projection work.

The teacher or pastor who uses the portable projector must not forget the element of danger connected with the exhibition of standard motion picture film. Don't forget that the film is dangerous even when out of the projector. Keep it protected by a metal case and out of harm's way. And above all things, never leave the room when the projector is running.

Lastly, and probably of more interest to the pastor, come a few of the finer points of the art of projection that should not be overlooked. It would not do for a church, often showing to critical, and at first decidedly skeptical, audiences, to start the film out of frame and with the picture slanting on the screen. Or if you use a stereopticon do you show slides that look more like the work of a finger print expert than attractive pictures or announcement slides? I have a saying of my own whereby I can gauge the ability of any projectionist, anywhere. It is this—"By their slides shall they be known."

* * *

By W. R. Rutledge

The field for mazda lamps in projection work has steadily and consistently increased during the last few months and there are many former skeptics who have revised their opinions concerning the working of the high efficiency mazda lamp as a potent factor in this field. Today there are several types of apparatus being manufactured for the purpose of affording a suitable medium for such projection. There are two main systems used in mazda reflection. In one of them the use of the plano convex condensers is retained, while in the other the corrugated lens is introduced. One advantage claimed for the latter is that it breaks up the image of the filament coils and thus produces a more uniform illumination on the screen. Judging by various experiments made by the writer this claim is a little too strong. An image of the filament coils can be and is produced on the screen even though the corrugated lens is used. This image can be "filled in" by proper use of a reflector behind the lamp if great care is exercised in placing the reflector in such position relative to both distance from the filament and angle of reflection as will best serve to eliminate the objectionable image.

No system is perfect and no conditions can be accurately defined that will bring the same results in all cases. We have in mind today one very large corporation whose engineers are the authors of a handbook on projection. In this handbook we are informed that because of the steps, or corrugations on lenses of that type, they are not suitable for projection purposes, the shadows cast by the corrugation being very detrimental to good projection. It is a fact, however, that a majority of the projection machines brought out during the last year are equipped with lens of this type.

Condenser lenses are frequently used in pairs; one to collect the light from the source and the other to pass it through the film to the objective lens in front. Both systems of condensers have many friends whose opinions differ according to the square of their experiences. One advantage in using the corrugated system lies in the fact that in all apparatus using that style of lens there is usually a fixed distance from lens to film, and the operator cannot vary or change it in any way. Very often he cannot change to any appreciable extent the distance between the filament of the lamp and the lens, while the chances of changing or interfering with the distance from filament to reflector are very remote; consequently the entire apparatus either "works" or is discarded because it "won't work."

The advantage of using the plano convex or the meniscus bi-convex lenses is worthy of attention. Where this lens system is used care must also be taken in spacing the optical elements very nearly according to the following dimensions: Back of mirror to lamp filament should be five inches; from the filament to the face of the rear condenser face, three and one-half to three and three-

(*Continued on page* 25)

MINUSA
Gold Fibre Screens

For Mazda or Arc Light

Have power of expression greater even than the most forceful delivery of words.

Distributors from coast to coast

THE UTMOST IN SCREENS

Samples and literature upon request.

MINUSA CINÉ SCREEN CO.
St. Louis, U. S. A.

SCREENS BUILT BY BRAINS

Slides

Questions on Lantern Slide Subjects will be answered by mail if stamped envelope is enclosed in addressing this department.

THE state department of visual instruction of New York State University follows its series of lantern slides on South America, the story of which was told in the February, 1920, MOVING PICTURE AGE, with one on Australian wool growing, accompanied by questions:

What is your teacher of geography doing with that island continent? Can we be content to have pupils go perfunctorily over the loose outline of the text book, instead of making a live subject of Australia? Results of teaching the geography of South America by the usual method in 50 test schools have been compiled by the division and they are both instructive and highly encouraging. A collection of 179 slides was assigned to each of the 50 schools for ten weeks on condition that the slides be used regularly in first presentation of topics, that pupils be led to discuss freely what they saw, and that a liberal supply of books and pamphlets be provided for collateral topical reading. Bulletin 684, a pamphlet of 29 pages, was put into the hands of each teacher, giving suggestions on equipment needed, time required, teachers' preparation, use of the study period, use of the textbooks, relation to English, testing pupils, drill exercises and procedure in use of the pictures.

Teachers were asked to put emphasis upon

(a) Specific observation of significant features of the pictures;
(b) Well-directed discussion of what is seen, and
(c) Much collateral, topical reading.

Results teachers were asked to look for were:

(a) Increased power of orderly observation;
(b) Much fuller knowledge of geographical facts;
(c) Ability to gather information from books;
(d) English expression—that is, clearer, more exact and better organized.

Assignments were made to schools as follows: 3 normal; 21 city; 7 village with a superintendent; 13 other villages with high schools; 4 villages with academic department of lower grade than high school; 1 common district, and 1 private academy.

For one reason or another, four of these schools did not organize a class. A statistical table for 46 schools follows:

Number of pupils instructed	2,039
Average number of periods given study	32.6
Average number of lantern exercises	21.6
Average length of period (minutes)	34.7
Per cent of whole time given to lantern work	58.6
Average number of copies of	
Allen's South America	4
Bowman's South America	4
Carpenter's South America	3
Total	22.8

On the desire to use the method again 43 schools reported "yes," two made the affirmative answer conditional, one city school that had in no sense carried out the plan clearly conveyed the idea it would not ask for the slides again. None reported in the negative.

As to ability of the pupils to use the books offered for collateral reading, both reports from the school and inspection of the work while it was in progress make clear that many of the pupils could under proper guidance read with considerable facility and understanding the books suggested. One effect of the test was to bring sharply to the attention of some teachers the fact that their pupils could not do the reading. Surely the language and thought of the books recommended are not more difficult than those of the textbook used. If a sixth grade pupil cannot read a book like Allen's "South America," what prospect is there of his becoming able within two years to read ancient history, biology and other subjects of the high school? Geography is largely a reading subject, giving the word reading its proper meaning. Pupils should have begun before the fifth grade to read extensively (relatively speaking) on the topics of the school course in geography, partly as a means of acquiring knowledge and partly for growth in the ability to read.

The question, What difficulties were met in carrying out the method? brought out the fact that the difficulties met by the teachers in carrying out the method do not seem to have been great and many of the teachers are enthusiastic over the special benefits derived by them from the work. During the year 200 classes will have undertaken this test and nearly this number of teachers will have had the stimulus of a new and vital experience. About 8,000 pupils will have come under instruction that has stimulated them to observe, challenged them to think, and given them opportunities to express what they have really assimilated.

These schools, teachers and pupils are but a small fraction of all in the state, but are representative. The results obtained point a way for others to follow. It is taking considerable time and effort to get this test properly before the schools and to follow up the work that is being done. Inertia has to be overcome. If this sort of work is to be done year after year throughout the schools, the course of study and examinations in geography need to indicate to the schools that this is a department rather than division program. It is specially significant and gratifying that all of the normal schools but two, one of which has no building in which the work can be done, are conducting the test, three of them for the second time. More city schools are using the slides during the third quarter than during the first or second; in fact, just half of the schools that have the set now are city schools.

The test was made in the fifth grade in 17 schools, the sixth grade in 21 schools, the seventh grade in two schools, and the combined grades in six schools. In a few cases the slides were used for review with a second class that had already been over the subject, and these classes are not counted except in noting the total number of pupils instructed with the slides. The Rochester schools did not carry out the plan, but used the slides for auditorium talks before several classes, and these schools are not considered in the averages. Each school was asked to make a report at the end of the period of instruction. Every school that organized a class reported.

On the question, What supervision was given the study period? answers show on the whole a somewhat less satisfactory condition than the others. In a rather large proportion of the schools the teacher, on account of having two grades or half grades in the room or having other assignments, had no time whatever to supervise study. Where the teacher was free to supervise, she did not in every case have a clear idea of how to do it. The problem is not an easy one. Pupils do not learn the art of study from formal directions, yet the teacher should be able to give advice on some practices that are profitable and others that are unprofitable. Chiefly, she must so conduct her teaching as to illustrate a good method of study. Teaching (not hearing recitations, nor telling pupils facts), real teaching is little more than leading the pupil into a subject through study. The method of teaching geography that is outlined in bulletin 684 considers first of all the pupil. The aim at every turn is to aid the pupil to visualize South America and in doing so to gain strength in recognizing important geographic facts and in organizing them into significant relations.

To teach how to study is the first function of the class period, but a supervised study period for at least one subject is certainly desirable throughout the grades of the elementary school. For intermediate grades this subject may best be geography. The chief criticism of the preceding answers is that they are often very indefinite both as to the procedure and the purpose. It seems probable that in some cases the teacher did the work for the pupil, a thing, of course, to be avoided. It is evident, however, that the importance of supervised study was recognized, and some very clear answers were given that should be helpful to teachers generally.

Y. M. C. A. Slides at Bargain Prices

An announcement appears in this issue of the sale of the entire stock of the National War Council of the Y. M. C. A. slides to the Standard Slide Corporation of New York. These slides are now being offered at the remarkable price of 15 cents each, which is far below the cost of manufacture, and the wide range of subjects offers a splendid selection to lecturers, churches, lodges, community clubs, schools, colleges and home entertainers. A complete list has been issued and is ready for distribution. A request addressed to the Standard Slide Corporation at 209 West Forty-eighth street, New York, will bring a copy of same.

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(*Continued from page* 15)

I have been asked, "Have the moving pictures improved during the years you have been studying them?" There has been a marked improvement in technique, so much so that pictures of two years ago look crude and ridiculous. However, from a moral standpoint, the good pictures are better, but the bad pictures are worse. The improved technique has rendered the poison more subtle and more permanent in its effect. We must face facts as they are. All over this country this same pernicious influence exerted by many motion pictures is tearing down the moral fiber of our coming generation almost as fast as the school, church and home can build it up. Moving pictures when properly produced can build character as well as entertain.

The following are some of the points which have been called to my attention in various parts of the country:

1. Although moving pictures have made splendid progress from an artistic standpoint, there is a general criticism that a great many pictures are still done too hurriedly—there is not the finish to the production that moving pictures merit and there is a general cry for fewer and better pictures.

2. Although artists attract, it is after all the content of the picture which sends an audience away, pleased or displeased, with the performance. There is a feeling of dissatisfaction at inanity, poorly constructed plots, featuring of artists without any story to hold the attention; inaccurate educational pictures and pictures which have an immoral effect upon young people and children.

3. People are hungry for clean, clever comedy. Our American people are living very strenuous lives during these days of reconstruction and they wish to be wholesomely entertained. Our business men are not drinking and they require a cleaner type of picture. They are bored with the inane and vulgar.

4. People are thinking along constructive lines as they have never done before. Even the overworked business man who is straining every nerve to keep his own business working to fullest capacity in these days of increased demand for production stops to consider the effect of each move upon the national situation. No one lives unto himself any more. He dare not—the life of our nation is so interwoven that the welfare of all must be considered in every avenue of life. The moving picture producer who considers the welfare of the community as well as the box-office receipts is the only one that can stand in these days of moral awakening.

5. There has been one death in the moving picture world—the "vamp." The fate of the slap-stick comedian has also been sealed. The lurid poster, displayed outside the cheaper theaters, is dying a slow but sure death.

The International Sunday School Association is planning to have suitable programs of moving pictures shown during Children's Week, April 25 to May 2. The National Kindergarten Association, The Kindergarten and First Grade Magazine and the National Kindergarten College have co-operated by sending to the offices of the league lists of stories suitable for production for little children. Producers are urged to produce these stories accurately, softening those parts which in the mere telling of the story do not have the horror and frightening quality which the more impressive moving picture conveys. Two and three reel features are in demand for this department of the non-theatrical field.

Michigan Church Enters Moving Picture Business

The People's church at East Lansing, Mich., is going into the moving picture business, according to an announcement made by Rev. O. W. Behrens, student pastor. The intent of the church is to serve the growing community both religiously and in a secular way. That is to say, that on Sunday evenings the pictures are to be used to illustrate Bible stories and to illustrate popular sermons. On week day nights, high-class pictures of a general nature will be shown with no religious propaganda involved except that vulgarity will be excluded and the purpose to inculcate good taste kept in view. The church is undertaking the picture business not with a view to profits, but rather with a view to community service. The price schedule has not been announced, but it will be based, so it is said, on a policy of covering costs rather than with a view to profit.

The People's church is typically a community center, being the only church at East Lansing, a suburb of Lansing, Mich., the state capital. The Michigan Agricultural College is located at East Lansing and is one of the largest and oldest of the federal land grant colleges, having an enrollment of about 3,000 students. East Lansing is taking on new commercial importance and during the past year has added a half-score of new business places to its "main street."

In the fifteen Indian dramas released by C. B. Price & Co., Mona Darkfeather enacts the female lead. These dramas are said to be artistically portrayed and historically correct, and of particular significance at the present time in connection with the Americanization movement, as they deal with the aborigines of this country, showing the effect of the Indian on the colonization and growth of the United States.

?—ASK US—?

Can you inform us who distributes "Anne of Green Gables"?—J. N. B.

Answer: The distributor of this film nearest to you is Realart Pictures Corporation, 207 South Wabash avenue, Chicago, Ill.

* * *

Is there any good method to take rust spots off the lamphouse?—F. W.

Answer: Go over the rusted spots with a piece of fine emery cloth until the surface is smooth. Then take cotton waste soaked in a mixture of oil and graphite and go over the rust spots until they disappear.

* * *

Where may we address the United Artists' Corporation and the Goldwyn firm to get "Polyanna" and "The Little Shepherd of Kingdom Come"? Do you have a complete list of the film corporations with branch offices at hand?—S. G. R.

Answer: Your nearest exchange for United Artists is 402 Film Exchange Building, and for Goldwyn Pictures, 16 North Fourth street, both in Minneapolis, Minn.

We try to keep our list of film exchanges up to date, and are always glad to help our readers in this way, whenever they are in search of special films or wish to get in touch with exchanges nearest to them.

* * *

How are animated cartoons made?—M. P.

Answer: The technical details of animated cartoon making are too complicated to admit of explanation here. In a general way, the process is as follows: The cartoon artist makes a number of related drawings, on every one of which there must be a change in a proper, progressive and graduated order. These drawings are placed under a camera and photographed in their sequence, the film developed and the negative used to make a positive.

Projection

(*Continued from page* 23)

quarter inches; the condensers should be only about one-sixteenth of one inch apart. Now move the lamphouse forward so that the front condenser is approximately nine inches from the aperture plate and you will have a maximum of light on the screen. If there are any shadows or discolorations they may be removed by adjusting the reflector at suitable angles or distance to eliminate color. Another advantage is that where it is desired to change from carbons to mazda as a source of light it is not necessary to discard the lamphouse equipped with plano lenses, as equipment may be purchased at reasonable cost for effecting the change and the old apparatus retained in useful service for many years. The operator is accustomed to the use of the various handles projecting from the rear of the lamphouse, all but one of which may be retained where there is a change-over made in equipment. The upper carbon jaw is not to be used.

It will be seen that reflectors play an important part in perfect mazda projection of pictures on the screen. The chief function of the reflector is to clear up the field by re-directing the rays of light through the filament and around the filament, to the rear condenser, thus increasing the intensity of illumination and securing a maximum of rays on the surface of the screen. Where plano condensers are used the Mangin reflector gives best results, as the redirected rays cross each other at the aperature plate where the condenser is kept from nine to eleven inches distant. As said before, where plano condensers are used, this distance may vary some.

As soon as projectionists learn to appreciate the advantages of mazda lamps much of the present-day prejudice will disappear. Mazda gives a continuous spectrum, while carbons give pulsating spectrums. Consequently mazda has more penetration, which accounts for the fact that a 30-ampere mazda will give equally as good illumination through a film as 60 amperes a. c. from acarbon arc. Some operators are becoming sufficiently well informed to become real projectionists and as such look with favor on mazda illumination for motion picture projection. The day of the big heavy projection machine has almost passed and we may well welcome the cleaner, healthier, modern means of picture illumination.

The Exhibitors Supply Company, 608 South Dearborn street, Chicago, Ill., has opened an educational department for the purpose of serving its non-theatrical trade with the same high-grade service which has characterized its service to the theaters. This company also is maintaining a film service and has selected lists of films for distribution. It also furnishes regular theater machines to schools, churches, lodges, factories and camps, as well as light portable machines for class-room use and for the home.

NEW INSTRUCTIONAL Films and Where to Get Them

Travel, Literary, Industrial, Topical and Comedy

Films for the Family Group

(Received and listed by the National Motion Picture League of New York)

The following list of endorsed pictures is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs and theater managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.

FAMILY FILMS

(Recommended for Young People and Adults)

Jack Straw. Reels, 5; exchange, Famous Players-Lasky Corp. Remarks: Robert Warwick.

Wives and Old Sweethearts. Reel, 1; exchange, Universal. Remarks: Lyons-Moran Comedy.

Excuse My Dust. Reels, 5; exchange, Famous Players-Lasky Corp. Remarks: Wallace Reid.

The Fortune Hunter. Reels, 7; exchange, Vitagraph. Remarks: Earle Williams. In first part, cut scene of man at safe and drinking scene; cut all sub-titles containing profanity.

A Philistine in Bohemia. Reels, 2; exchange, Vitagrapb. Remarks: O. Henry Story. Cut scenes of women smoking and drinking scenes in part two.

Haunted Spooks. Reels, 2; producer, Rolim Film Co.; exchange, Pathé. Remarks: Harold Lloyd Comedy.

The Road to Divorce. Reels, 5; exchange, Universal. Remarks: Mary MacLaren.

Neighbor Nelly. Reel, 1; producer, Prizma; exchange, Selznick. Remarks: Madge Evans. An old classic by Robert Brough.

Prizma Cartoon Review. Reel, 1; producer, Prizma; exchange, Selznick. Remarks: Animated cartoon.

JUVENILE FILMS

(Recommended for Children Under 12 Years of Age)

Easter Babies. Reel, 1; exchange, Beseler Ed. Film Corp. Non-theatrical picture.

The Most Important Individual. Reel, 1; exchange, Ed. Film Corp. of America. Remarks: Study of a baby and some very pretty birds.

When Lillian Was Little Red Riding Hood. Reel, 1; exchange, Beseler Ed. Film Co. Remarks: Non-theatrical picture.

INSTRUCTIONAL FILMS

The Roof of America. Reel, 1; producer, Prizma; exchange, Republic. Remarks: A trip to the Continental Divide in Northern Montana, shores of Lake Josephine in Montana Rockies, many glaciers, Blackfeet Braves at Fleet Falls, house of Chief Lazy Boy, Blackfeet tribe fording Bank Creek, Lake Sherbourne, unique hotels and chalets, Mt. Wilbur, feathered friends live in shadows of Mt. Hendel, valley between mountains 10,000 ft. high, Piegan Pass, streams from west flow to the Pacific, east to Gulf of Mexico, Gunsight Trail to Gunsight Lake, Blackfeet Mt.

Hearst News, Vol. 2, No. 8. Reel, 1; producer, International; exchange, Universal. Remarks: Armenia, assured religious freedom for the Near East, "Whirling Dervishes" and the beautiful Mosque Tonebo, where tbe Dervishes attend worship, glimpses of the Bosphorus, which the Allies intend to use as an international highway; New York, U. S. S. Olympia, Admiral Dewey's flagship, being refitted for a two years' trip around the world; Redwood City, Calif., baby plane, weighs only 150 pounds, has a wing span of only 22 feet and can be handled easily by one man; St. Moritz, Switzerland, noted health resort, children taking sun bath cure and indulging in open air sports; Belgium, former president of France, King Albert and Marshal Foch meet at Furnes, where the French Republic bestows the Croix de Guerre on the heroic town. Recent pictures of the late Rear Admiral Robert E. Peary, who planted the American flag on the top of the world; San Jose, Calif., Aviator Frank Rose, from the Garden City Field, makes a leap from an automobile to a plane while they are traveling at the rate of 70 miles an hour.

The Grand Canyon. Reel, 1; producer, Prizma; exchange, Republic. Remarks: Terra cotta the predominating color of the canyon, until a few years ago very inaccessible except to Hopi, Supai and Navajo Indians, guides of today; Yavapai Point, short ride from El Tavar, by auto to Grand View, Suicide Rock, Hermit Gorge, Hermit Trail, Santa Maria Spring.

Solitude. Reel, 1; exchange, Ed. Film Corp. of America. Remarks: Bruce scenic; a tale of a lonesome land, mountain snowstorm, the silence of the snow, sun struggling in the clouds, sunset, night, moonlight, etc.

An Alligator Hunt. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: West from Palm Beach to the Everglades, nest of eggs, catching alligator alive.

Bray Pictograph No. 427. Reel, 1; exchange, Goldwyn. Remarks: How to see, animated drawing showing similarity between a camera and tbe eye. A cold proposition, cutting ice, marking off the blocks to be cut, packing in icc house. Cartoon.

Balsing Over the Bounding Blue. Reel, 1; producer, Outing Chester Pictures; exchange, State Rights. Remarks: Leaving La Paz, masonry and ruins, ancient gateway and forgotten gods, making boats of reeds, reed sail cloth. Cut sub-title, "wherethell," etc.

New Screen Magazine No. 55. Reel, 1; exchange, Universal. Remarks: A boy-made cider mill, Leon Wolcott of Red Bank, N. J., the inventor; Daniel Brenner, Russian born designer of the Lincoln penny and some of his other works; fashions; movie magic in Japan. Cut laughographs.

Hearst News, Vol. 2, No. 9. Reel, 1; producer, International; exchange, Universal. Remarks: Watertown, Mass., making big guns for Pershing, a 14-inch shell in making; Boston, Pershing meets Gov. Coolidge, at Camp Devon; railroads returned to private ownership, Director Walter D. Hines, a friendly race between electricity and steam; Major R. W. Schroeder of U. S. air service, Albert Thomas, first chairman of League of Nations; Mexico, Carranza's troops on dress parade, Mexican "gobs;" Ottawa, Canada, opens new Parliament Building; a canyon flight, airplane flight over Rio Grande Gorge; indoor sports cartoon.

International News, Vol. 2, No. 9. Reel, 1; exchange, Universal. Remarks: Eaton College, England, Prince of Wales; New York, U. S. S. Moccasin turns turtle at dock; Westlake, La., spring training for Big Leaguers; Havana, historic Morro Castle attracts visitors; London, baby seeking fifty million dollars; new fighting craft for U. S. navy, launching airplane from ship; Chicago, big fire in business section; New York, real thrills taking movies.

Pathé News, No. 18. Reel, 1; exchange, Pathé. Remarks: Bridgetown, Barbadoes greetings to American navy, sailors sightseeing; Dayton, Major R. W. Schroeder reaches high altitude in airflight; Calais, Marshal Foch attends memorial of fallen men; Bryn Mawr, Pa., college girls on drive for raise in teachers' pay; Iron River, Mich., conflict between liquor men and revenue agents; Montesano, Wash., trial of I. W. W. men; Washington, D. C., railroads returned to owners.

Commercial Geography. Reels, 2; exchange, Universal. Remarks: Appleton-Universal Text Film. Manufacturers in U. S. profits greater on manufactured products than on raw materials; Minneapolis, center of flour industry, a mammoth flour mill; early manufactures developed along Atlantic coast, settlements sprung up along waterways and from these railroads and telegraphy sprung up, before steam power, water power, electric power from water power, water power 100 miles distant runs great dynamos in Los Angeles, chemical works located near textile, looms of large satin factory, first necessities, then luxuries, piano making. Condition necessary: (1) Abundance of fuel and raw material, cotton bales in South ready for shipment. (2) Enormous capital. (3) Great inventive talent. U. S. surpases all other nations in mechanical devices. (4) Intrinsic value of products. (5) Tariff protection from foreign competition. Iron and steel made where pig iron is found, manufacturing places for steel, locomotive, automobile, agriculture and farm implements, sewing machines, ship building, ready made clothes, canning, motion picture industry in U. S., South American leather trade, two-thirds of footwear supplied by New England, one-half by Massachusetts. Our ten leading manufactures in 1914: Newspapers, shoes, automobiles, cars for steam railroad, cotton, lumber and timber, foundry products, flour, iron and steel, meat industry.

Animal Farms. Reels, 2; exchange, Universal. Remarks: Appleton-Universal Text Film. for class room use. Arthropede, grasshoppers, cricket, walking stick, the cbinch bug, one of the most dreaded pests, plant lice. Coleoptera, (sheet wings) beetles, lady bug, luminous beetle, diving beetle. Lepodoptera, (scale wings) moth, butterfly, hawk moth, the birth of a butterfly. Hymenoptera, (membrane wings) wasps, bees and ants. Neuroptera, (nerve winged) dragon fly, May flies, cadice flies.

Some Speed to Surago. Reel, 1; producer, C. L. Chester; exchange, State Rights. Remarks: Outing Chester Scenic. Kawagusbi, Mt. Fiju, over the rapids of Fijukawa in flat bottom boats, Kajikazawa.

Kilanea. Reel, 1; producer, Prizma; exchange, Republic. Remarks: Famous volcano of Hawaii, showing its restless lakes of fire and its boiling, seething mass of red-hot lava, fragments of pure sulphur, cloud of brimstone, 2,000 degrees of heat, lava leaps 75 feet in air, crust of freezing lava, fountain of lava.

Paramount Magazine. Reel, 1; exchange, Famous Players-Lasky Corp. Remarks: Fifth Avenue window displays, arranging displays in basement and raising platform by elevator. Digging for diamondbacks, raising terrapin for the bill of fare. Reflections of a bachelor girl, cartoon.

Bray Pictograph, No. 428. Reel, 1; exchange, Goldwyn. Remarks: Wireless telephony, an animated diagram sbowing how sound waves are sent by electricity, sending and rcceiving apparatus. Flirtations in Zooland, monkey, chameleon and other animals. Lining up our presidents, making the eopper plates to use in the engraving of the pictures on paper money. Cartoon.

The Flowing Pond. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: A river scenic. Mountain streams and little rivers, going tbrough the woods, mountain lakes and falls, brooks, the mad river, out of the forest, fishing, used for power, bathing, sailing, motor boat, skating, ice boat, cutting ice, a power for commercial industry, flows into the sea, ceasing to bc a river, mingles with the ocean.

An Equal Chance. Reels, 2; exchange, Goldwyn. Remarks: An educational picture told in story form, showing the work of the public healtb nurses during the influenza epidcmic, also showing the work among the Indians, Mexicans, colored folk in Louisiana and French in New Orleans.

Pathé Review, No. 39. Reel, 1; exchange, Pathé. Remarks: Pathécolor, Louders, the mecca of France, Barilicue, most famous cathedral in France, grotto of Louders. Making of cement. Novagraph film, ball playing. Ditmar's film, the southern Mason wasp, glimpses of interior of nest. Cut dance at end of rcel.

New Screen Magazine No. 56. Reel, 1; exchange, Universal. Remarks: Whale hunting in Japan, Aikawa, headquarters of whale industry, a whaler preparing for big game, harpoon gunner, beaching prize sperm whale weighing 80,000 pounds. John Burroughs on his farm in New West Park, N. J., where he has lived since 1874. The four-dial electric clock on Metropolitan Tower, cost $100,000, regulated by small master clock at Washington.

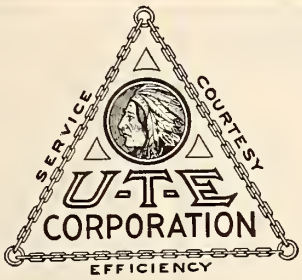
Pathé News, No. 19. Reel, 1; exchange, Pathé. Remarks: Athens, Greece, sailors from U. S. S. Pittsburg; Brooklyn, S. S. Moccasin sinks at dock; Windsor, England, Prince of Wales is welcomed at Eaton; Bridgetown, Barbados, girl coal shovelers at 60 cents a day, selling pottery and fruit; in the limelight, Gov. Edwards of New Jersey, Sir Eric Geddes, Sir Robert Borden; Havana, Cuba, horse racc; Doorn, Holland, new home of ex-kaiser, Weiringen, home of ex-crown prince.

Hearst News, Vol. 2, No. 10. Reel, 1; producer, International; exchange, Universal. Remarks: Marfa, Texas, the U. S. cavalry in practice; San Francisco, Japanese girls, future brides, arriving and met by expectant husbands; Aintab, massacre renewed by Turks, Armenians in flight, new pictures of Constantinople; Vienna, starving children sent to Norway; Los Angeles, auto race seen from aeroplane, Jimmy Murphy, winner. Indoor sports cartoon.

International News, Vol. 2, No. 10. Reel, 1; exchange, Universal. Remarks: Tbionville, France, honors Grand Duchess of Luxemberg; New York, a million-candle light in new search light; San Francisco, Cal., strikers' children lead great demonstration; Vienna, fire destroys famous coffee-house; in the public eye, Champ Clark, Wm. Anderson of the Anti-Saloon League, Gov. Coolidge of Mass.; London, Marshal Foch on visit to England; Berlin, Germany, on guard against new uprising; Colon, Panama, with the U. S. fleet.

Old Plymouth. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: Forefathers' monument, Pilgrim Hall, home of John Winslow, built 1731, Plymouth Rock, Cole Hill, first street in New England, first church site, site of first meeting house, Church of Pilgrimage, burial ground of Pilgrims, Howland House, Newport, old stone mill, Washington Square, Channing Memorial Church, Colony House, Bellevue Ave., Provincetown, Long Point, where the Pilgrims first landcd.

Trout. Reel, 1; producer, Prizma; exchange, Republic. Remarks: Showing the life of the trout, state fish and game commission contract pools, eggs gatbered for fertilization, at first eggs are very delicate and easily injured, gently stirred so all touch water, injured turn white and are removed, eggs packed in ice and shipped to hatcheries, hatching trout larger than the egg, protected by sack of fat, at 2 weeks the trout take their first railroad journey, their new home, fisherman in a small mountain stream.



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Sales Corporation Adds Moving Picture Department to Its Advertising

It is the judgment of many advertising authorities that the amount of money annually expended for national advertising will be substantially increased as soon as the manufacturers of nationally advertised products develop a full realization and appreciation of the possibilities of the motion picture as a trade stimulant.

The matter of film publicity is being considered by scores of producers of merchandise of general use, but too many executives and sales managers are ready to believe that the motion picture as a business developer is still in an experimental stage. There is too often a tendency to dismiss the subject with a flippant reference to some trade film experiment that because of its inadequancy or defective handling failed to produce the expected results, yet these very experiments have been the means of bringing the medium to its present state of utility.

No one familiar with the subject is ready to say that the motion picture has reached perfection. There are new developments almost every day, but in its present shape the motion picture is sufficiently perfected to justify the serious consideration of the national advertiser. Naturally, its effective utilization is a job for an advertising man, a specialist with merchandising brains, vision, and a thorough knowledge of the technique of motion picture production. His training qualifies him to analyze his product and determine its salient selling points. His experience enables him to present these points through the film in a way that will make the strongest appeal to the people most likely to be interested. Instead of being restricted to printed selling arguments, illustrations and color effects, he has the whole gamut of human emotions to play upon. His advertising sense compels him to maintain a thorough and consistent effort until he has reached his goal. There is no camouflage about it. It "comes clean," as all good advertising does and all advertising should. This is the plan on which National Graphic Publicity Service is constructed.

Advertising is news and the romance of manufacture is alluring. The advertising picture must be built with a full appreciation of the entertainment and the story value that lie in the production of a commodity, as well as in its educational opportunities. The public will flock to see frank advertising and pay for the privilege, as is evidenced by the patronage at the auto show, food fairs, electrical expositions, etc. They will respond in equal measure to an honest-to-goodness advertising motion picture. These films can be run in regular picture houses without interfering with the entertainment schedule or they can be used to take up the "slack" in the afternoon hours. The audience can be selective, made of just the sort of people the manufacturer wants to reach.

The matter of distributing such a campaign is of paramount importance and in this respect the co-operation of the exhibitor can be counted on. To say that the theater manager is opposed to advertising films is doing him an injustice. He does object, and with good reason, to so-called "subtle" propaganda and camouflaged publicity. His screen is his stock in trade and his audience is his "good-will." He is too good a business man to deliberately stultify the one or jeopardize the other, but he is always ready to lend his aid to a legitimate proposition. With these facilities at hand it is apparent that national advertising through motion pictures is no longer an experiment. The technical visualization of the sales message and guaranteed theater distribution are ready now for the forward looking manufacturer who has the courage to make use of them.

The National Graphic Sales Corporation has added to its other advertising-motion picture activities a new department for the production and distribution of advertising and merchandising motion pictures for national advertisers. Plans are already under way for film sales campaigns that will blanket the country for several large accounts. The new department, which will be known as the National Graphic Publicity Service, will be under the direction of Fred Dowd, well known in the advertising field and more recently identified with the production of motion pictures for business purposes.

An announcement from the Prizma offices states that this company now has camera men in Algiers and, according to letter received, is meeting with extraordinary success in obtaining remarkable color views of that country. The Prizma organization has camera men in practically every out-of-the-way corner of the globe and according to the statement this week, it is a matter of time only before this country will be shown some of the most remarkable scenes ever made through the medium of the motion picture camera. The fact is made doubly interesting because of the Prizma process which permits of natural colors.

The first of the weekly moving picture performances at the University of Utah was presented recently under the direction of the visual instruction department. A number of films on educational subjects were shown and explanations made by Prof. F. W. Reynolds of the extension division.

New Screen to Show Pictures in Daylight

A report has reached this country of a new German invention, which, if developed, may revolutionize the film industry. It is stated that by the means of the discovery of a new compound which absorbs light, German cinema scientists now assert they can show photoplays in broad daylight. The Germans use their new compound in making moving picture screens.

The first broad attempt to capitalize the discovery is in the formation of a company to install miniature moving picture machines in private homes. German families, it is promised, will soon be able to see the latest features while eating dinner or pursuing household activities. The home moving picture machine will take its place beside the piano and the phonograph. As an adjunct to the new company's activities, it is planned that the new home machine will be a combination projector and camera. In this way events in the home may be photographed for future generations. It is said that the greatest good of this novel project will be the doing away with the family album.

The new screen compound is called Petragaggan. It is cast in big flexible sheets and to some extent resembles leather. Its make-up is zealously guarded as a secret by the makers, who say that the new screen is expected to supplant present-day billboards, since it can show moving pictures on the housetops in daylight.

"The Street Called Straight," an Eminent Authors picture, announced by the Goldwyn Pictures Corporation, has been selected for showing at the Oak Cliff Christian church, Dallas, Texas, following the regular Sunday evening service. The picture was run at the Queen theater, Dallas, where it attracted so much attention that there was a demand for its presentation before the Sunday evening congregation.

Basil King's story, an adaptation of his novel of the same title, is exerting influence throughout the country in converting religious bodies to a recognition of the good in photoplays. Recently it was made the subject of a sermon at the Procathedral in Los Angeles, and everywhere it has been endorsed by organizations interested in developing the moral consciousness of a community.

During the run of "The Street Called Straight" at the Queen theater, it came to the notice of the pastor of the Oak Cliff Christian church, who deemed it a suitable subject with which to follow a sermon on the benefits of right living. The dramatic character of the incidents in the story serve to strengthen the force of the moral which it points.

Rev. John Wert Dunning, pastor of the First Presbyterian church of Kalamazoo, Mich., has installed the moving picture as a regular part of his Sunday evening service. "A Half Hour of Motion Pictures," as the feature has been termed, follows the delivery of the sermon and has become very popular with all members of the congregation. During recent weeks such films as "The Land of Opportunity," "Children of Every Land," "The Roof of America," and "The Rebuilding of France" have been shown. At one of the church's weekly services recently a moving presentation of Maeterlink's "Bluebird" was given.

In Deerwood, Minn., under the direction of the school board, moving pictures are being shown free to school children of this town and vicinity. Older people are being charged 15 cents for admission. Pictures are sent by the University of Minnesota. The local population is in the neighborhood of 600.

Authorized Distributor and Dealer for the De Vry Portable Projector

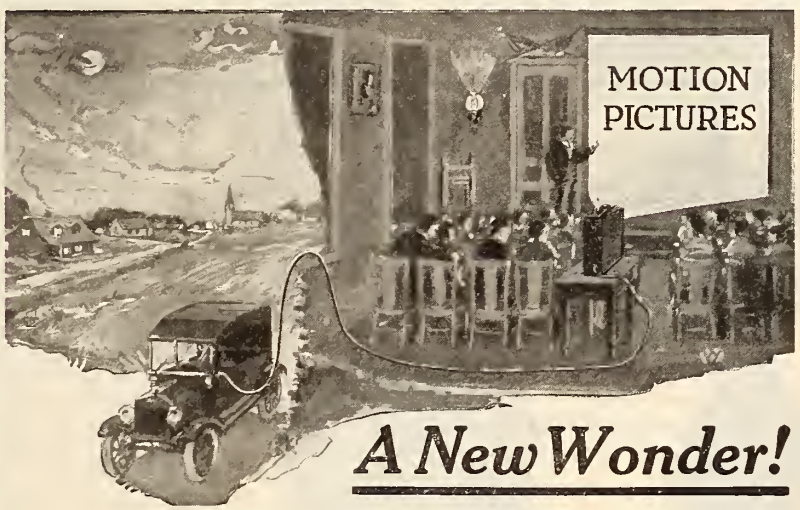
New York, N. Y.
Independent Movie Supply Co.
6th floor, 729 Seventh Ave.

Federal Aid Sought for Circulation of Hygiene Film

There is now before Congress an amendment to the Legislative appropriation bill to provide for printing and circulating in the states the dental film, "Come Clean," prepared by the Army during the war. The amendment carries an appropriation of $15,000, part of which sum will be used by the Bureau of Education, if the item is approved by Congress, to print copies from the negative now owned by the government and the remainder for paying the expenses of Maj. Mitchell, who was responsible for and directed the preparation of the film. Maj. Mitchell will be engaged by the Bureau of Education and sent to the various states to co-operate with the state institutions in promoting better health through care of the teeth.

The film, although prepared for army use, shows by means of pictures and diagrams the proper care of children's teeth. It is woven about a story of keen interest. An exciting fist fight is one of the most interesting features of the picture. The School Hygiene Association and the Society on Oral Hygiene have approved the film and requested Congress to appropriate the money for its use in the states.

"Ancient Roman Games" was the subject of an illustrated lecture given before the high school of Quincy, Ill., recently.



A New Wonder!

Motion pictures anywhere!
for Country work
without using public electricity!

We have invented the DeVry Generator, fitted to go under the hood of a Ford automobile, which, used in connection with a DeVry Portable Projector, carries motion pictures ***anywhere!***

This means that these two DeVry products—the DeVry Generator and the DeVry Projector—will let any amateur show motion pictures of professional quality in an unwired hall, school, church, club or home—in town or country—upstairs or down—in a city lot or a cow-pasture—***anywhere!***

The Generator lights the house or grounds until the audience is seated, and then runs the Projector till you light up again. Between reels you operate your stereoptican, if you use one.

These statements seem too good to be true—but ***they're true.***

Why not get posted by asking us about the wonderful DeVry Portable Projector (weighs 20 pounds) and the equally wonderful DeVry Generator? Why not do it right now—before you turn over this page?

The DeVry Corporation
1240 Marianna Street, Chicago
New York Office - - 141 West 42d Street

☐ Yes. *You may give demonstrations of the DeVry without obligation, at the following address.*

☐ Yes. *Please send free booklet as soon as it is off the press.*

Name .....
Street .....
City .....
State .....

The Glifograph Screen

The Glifograph screen is a concave screen, made of hyperboloid surfaces scientifically calculated, and must not be confused with spherical concave screens. It is the result of twelve years' experimental researches by Dr. Louis Pech, a noted French scientist and professor of physiology at the Faculty of Montpellier, France. The pictures projected on it will appear, it is claimed, with the same natural aspect as when viewed direct by the eye.

The advantages of the use of the Glifograph screen in the motion picture theaters are stated to be that the eye is relieved from strain; being shown pictures having the same marginal distortions as naturally seen in viewing landscapes or scenes, the eye is not called on to make unusual efforts to accommodate itself to artificial conditions.

Another property of the Glifograph, says Dr. Pech, is the third dimension effect noticed in the pictures. It is constructed so as to recreate the natural marginal distortions and to recreate them so much stronger when the object is nearer (larger on the screen), the spectator receives the same impression as in nature, and, instead of locating all the objects on the same plane, locates them on various planes in the depth. The patents and rights to Dr. Pech's invention have been acquired by a French-American Syndicate, The Glifograph Corporation.

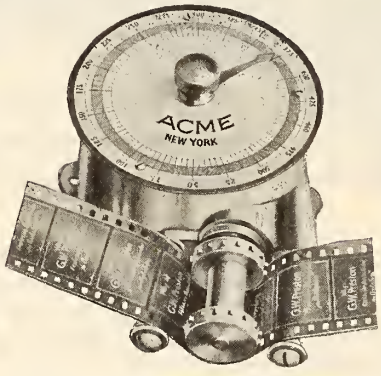
Each screen is manufactured exactly according to conditions in the theater, and before starting manufacture, it is necessary to have all technical data regarding projection, pitch, lenses, etc. The curvatures of the hyperboloid surfaces, which constitute the reflecting surfaces are calculated in each case, like the curvatures of lenses or mirrors, and, except for identical conditions, no two screens are alike. Much attention is also paid to the nature of the surface, and the company has perfected a gummed canvas, made of an extremely fine fabric, specially impregnated, reinforced and cured, which gives a clear effect, particularly pleasing to the eye.

Acme Film Mender No. 2

Used by Famous Players and most of the large studios, has proved its worth under actual work and hardest tests **$12.50**

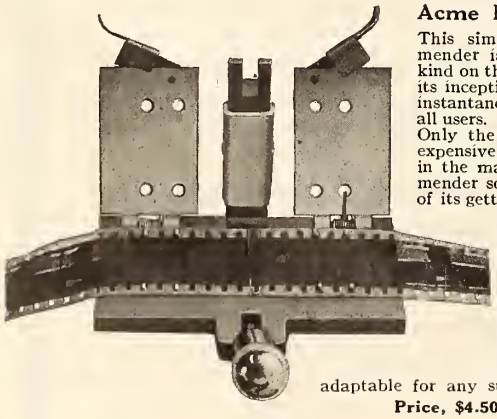
Acme Rewinder

Compact, sturdy machine, two in set, gives satisfaction under all conditions **$6.50**



Acme Film Measuring Machine

is guaranteed as to accuracy and workmanship in every respect, simple, compact and of most durable materials **$25**



Acme Film Mender

This simple and efficient mender is the best of its kind on the market. From its inception it has won the instantaneous approval of all users.

Only the finest and most expensive tool steel is used in the manufacture of this mender so that the danger of its getting out of order is reduced to a minimum.

Price, $6.00 Each

SPECIAL

Set of Meniscus Bi-Convex Condensers. 6½ in. and 7½ in. focus, ground with bevel edges, imported, adaptable for any standard machine.

Price, $4.50 per set.

Clifton R. Isaacs, Inc.

160 West 45th Street New York City

Combination Camera and Projector

To combine a moving picture camera, a still-life camera and a projector into one instrument that can be adjusted and used for any of these purposes by an amateur must have presented many difficulties to the expert designer and workman. The Klix Manufacturing Company, Chicago, claims that all difficulties have been met and the combination problem solved in its new Klix, which has all the features mentioned and is intended for use in the home, office and factory. The company claims for the machine that it is no toy, but a scientific instrument that can be used by children as well as older people.

The operation of the Klix is said to be as simple as that of the ordinary camera. It is daylight loading, fitted with either of two lens equipments, and the same lens is used for taking and projecting. The camera measures 7⅛x9⅛x3⅞ inches and weighs 6 pounds 13 ounces, while the complete outfit includes the instrument itself with tripod, screen and all necessary electrical equipment. By simply attaching the projector frame and shutter the camera is converted into a projector. The screen, aluminum coated, is 30 by 36 inches and for this size picture the projector is set about 8 feet from the screen.

Illumination is supplied by a 6-volt mazda lamp in combination with special condensers, and will give a brilliant picture of suitable size for your home. The lamp house is compact and is permanently fastened to the projector, requiring no adjustment. No part of the apparatus generates sufficient heat to injure the film. A transformer is supplied for reducing house current to the small voltage required.

Effective Way of Increasing Durability of Film

A communication from the research department of the Eastman Kodak Company states that the difficulty sometimes experienced in projecting new film, frequently resulting in unsteadiness and premature breakdown, may be largely avoided by the application of a thin coating of wax along the perforations. Machines that do this work rapidly and inexpensively are available at small cost. In the making of the light sensitive emulsion of motion picture film one of the chief ingredients is gelatine, a glutinous substance which readily absorbs from and gives off moistures to the air. In freshly developed film, the gelatine contains a considerably higher percentage of moisture than seasoned film, and when in this condition is easily affected by heat, tending to render it soft and tacky, particularly in moist atmosphere.

As used in motion picture film, the first point at which the gelatine comes in contact with unusual temperature is at the aperture gate of the projection machine, where the light from the arc is concentrated, producing heat to a degree which softens the gelatine and causes it to collect on the tension springs or shoes where it rapidly dries and forms a flint-like deposit. As the film passes through the projector, the hardened deposit of gelatine continues to accumulate and offer further resistance which produces deep scratches along the perforations, with added possibility as the resistance increases, of the teeth of the intermittent sprocket tearing and damaging the perforations, sometimes to an extent where injury to the print is irreparable.

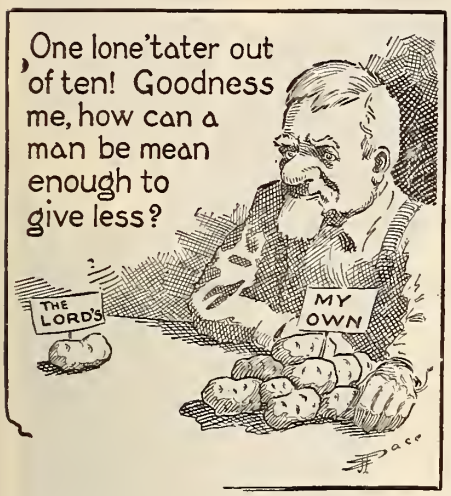
Careful waxing produces, under the action of heat, a smooth and polished surface on the gelatine along the perforations; provides against the liability of strain in the first projection of new prints; materially benefits successive runs, and greatly prolongs the commercial life of the prints. In view of the benefits to be derived, and of the comparative simpicity with which waxing can be accomplished, the advisability of its use will be readily understood.

Screen Intensities Will Be Analyzed

L. H. Porter, chairman of the committee on papers, of the Society of Motion Picture Engineers, announces a forthcoming paper on the subject of "Tests of Screen Illumination from Motion Picture Projectors," by W. F. Little, of the Electrical Testing Laboratories, New York. Some of the points touched upon by the paper are: the light intensity of the screen by measurements taken at sixteen different points representing sixteen equal areas on the screen surface; the measurement of light intensities taken at a larger number of test locations, each test location representing a small area, which method makes possible the comparison of brightness changes throughout the field; a verification of both methods by a single measurement; a verification of the light flux upon the screen, using the one-point method and standard lamps of known light output; measurements showing the reproducibility of this method.

Cartoon Slides for Sunday School Lessons

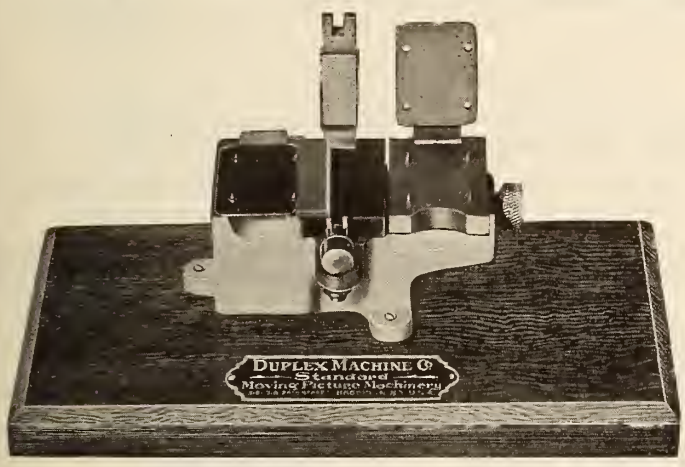
Rev. J. B. Pace, a former newspaper cartoonist, gave up political and newspaper work to become a foreign missionary. When invalided home from the Philippines he became a member of the Moody Bible Institute, Chicago, and is there using his talent as a cartoonist to furnish each week for the Sunday School Times a picture like the one here shown, for use in illustrating the Bible lesson in the International Improved Uniform Lesson Series. Mr. Pace's cartoon work is not confined to the drawing board, however. Aside from his cartoon work on religious topics before large audiences, at the suggestion of George W. Bond, whose company specializes in church and Sunday school slides, he transferred these cartoons to slides, and they are being used with the lessons in many schools.



The idea of illustrating the Sunday school lesson by cartoons is not altogether new, but the use of them in slide form should, it seems, do away with some of the teachers' troubles, especially on a monthly or quarterly review. The cartoons are full of meaning and fasten themselves in the mind in connection with the lesson as they are shown week by week. When review time comes the whole series passed in review should be a great help. It is said that the regular use of these cartoons in slide form is giving new effectiveness and power to the Bible study and teaching service in the churches where they are being used.

New Product for the Motion Picture Industry

The Duplex Machine Company of Brooklyn, N. Y., has brought out a film splicer and mender that has a feature not formerly incorporated in a contrivance of this character. It has an adjustable floor-sizing arrangement that allows for making the floor-size as near or as far away from the screen actors as desired. Heretofore it was possible to gauge but one floor-size and it frequently threw



pictures out of scale. Another important point is that any size down to almost a hair's breadth can be cut off and mended by an adjustable arrangement. The machine is automatic in its workings and is designed on scientific principles. It is especially of use when a film becomes accidentally torn or when it is necessary to cut any objectionable features.

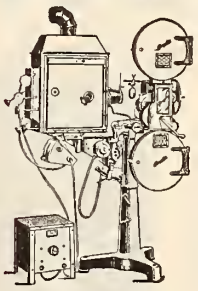
Prizma Enters Industrial Field

Prizma Color Pictures announces through Lewis J. Selznick that in future its distribution will be through Select exchanges and that it will produce in colors a series of five-reel fixtures, as well as shorter dramas in natural colors. Prizma under the new arrangement has also inaugurated an industrial department. Several contracts for productions have already been made, and more are lined up awaiting the final touches, it is said.

Carroll H. Dunning, vice-president of Prizma, is named as head of the Prizma industrial department. Mr. Dunning has for years been prominent in the industry, and is well known nationally among advertisers.

A Motion Picture for Every Need

OUR Educational Department is organized to give Schools, Churches, and Industrial Plants the same complete and high grade service that we render theatres. Whether for carefully censored amusement, or instruction along religious or educational lines, we are prepared to supply both equipment and films of the right sort.



Incandescent or Arc Light
Hand driven, $425.00
Motor driven, 495.00

We are EXPERTS in the field of Projection

Our interest does not cease when you have purchased your equipment, whether from us or elsewhere. We have the films you want all ready for you. We know the films and we know your needs.

A select list of films from all leading exchanges, now ready for distribution. Price 50c each.

Professional Equipment Only

When you buy motion picture equipment, get only the regular tried and tested kind—that used by regular theatres. This is the only way you will get the same grade of pictures.

Regular Theatre Equipment Complete

Complete outfit including Simplex Projector, motor driven for Direct 110 volt current 9 x 12 Minusa Gold Fibre screen, and Metal Booth, $780.00.

For more detailed quotation give us the following data:

Current alternating or direct?.....
Voltage?.....
Do you want Incandescent or Arc Light?.....
Distance from machine to screen?.....
Size of picture desired?.....

We supply everything for the projection of pictures.
Stereopticons that never fail.
Our Service goes on and on.

Exhibitors Supply Company
Educational Dept., 1881 Transportation Bldg., Chicago

The Simplex is the last word in Motion Picture Projection. Used in the Million Dollar Theaters the country over.

(1186)

Business Emergencies Face You Daily

ASSOCIATED ADVERTISING CLUBS OF THE WORLD — TRUTH

but your brain is full of little pigeon-holes in which you can file away thoughts, ideas, impressions. When you are faced by a business crisis, a difficult problem, at once you can turn to find the required data in your mental pigeon-holes.

The wise and provident man finds helpful material there, for continually he is replacing old, worn ideas with new ones.

The

16th ANNUAL CONVENTION OF THE ASSOCIATED ADVERTISING CLUBS OF THE WORLD, AT INDIANAPOLIS, JUNE 6-10,

will give every business man and woman an opportunity to file away priceless memorandums, selected from addresses and discussions by the most successful advertisers.

You will come into face-to-face contact with alert business men who are making profitable use of the power of advertising and you will find at the Indianapolis Convention an exhibit of advertising which will help make your advertising pay better.

There will be complete advertising campaigns, representing ideas which have cost thousands of dollars and months of time to originate.

Years of successful advertising experience will be concentrated in this exhibit of advertising.

Again this year, the bars are down—and you do not have to be a member to attend.

You need to keep in step with the increasing army of better advertisers.

Write or wire for further information or hotel reservations to,

ASSOCIATED ADVERTISING CLUBS
110 West 40th Street,
New York City.

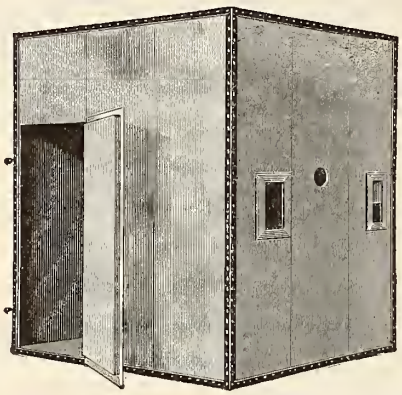
INDIANAPOLIS

AT THE VERY TOP

ZENITH PORTABLE BOOTHS FIBRE CEMENT MAZDA SCREENS

Zenith Portable Booth

Built in sections, crated ready for delivery, with full instructions for erection. Frame is made of 1½x1½ x¼ in. angle or tee irons, well braced, riveted and bolted. Three sizes. Constructed to meet underwriters' specifications, both in the state of Minnesota and elsewhere. Galvanized sheathing. Good ventilation. A postal card will bring complete particulars.



Zenith Mazda Screen

A screen made purposely for Mazda light projection. A screen which can easily be rolled up and down a dozen times a day without creasing or cracking once in the operation. Zenith Mazda Screens are provided with or without Hartshorn Spring Rollers. A postal card will bring complete particulars.

Zenith Fibre Cement

A non-evaporating, non-explosive cement of superior adhesive qualities. All sizes. Strictly guaranteed. Write for our prices.

Consolidated Equipment Co., Duluth, Minn.

It will take just a minute to fill this out.

Consolidated Equipment Co., Duluth, Minn.:

I am interested in Zenith Fibre Cement (Zenith Portable Booths, or Zenith Mazda Screens).

My name is.....

My address is.....

Classified Advertising

For Sale, Wanted or Exchange classified advertisements not displayed, 5c per word, minimum 30 words. This column affords you a reliable market for disposing of articles which ordinarily are a total loss or for exchanging your outgrown equipment for other desirable material. Be brief. Count your words, multiply the total number of words by five (5c) cents and send the amount with your advertisement.

PANORAMIC AND TILTING MOTION PICTURE CAMera tripod, worth $100. Send $35 and you can have it. V. Stiles, 5252 Fortieth Ave. S. W., Seattle, Wash.

EARN $25 weekly, spare time, writing for newspapers, magazines. Exp. unnec.; details free. Press Syndicate, 600, St. Louis, Mo.

FIRST $40 BUYS FIVE VERY CHOICE FORD WEEKlies. This is less than one cent a foot. The subjects are: "In Old New England" (2 reels), "A Day in Dogdom," "Yellowstone National Park" and "A Visit With Luther Burbank." All reels are in perfect condition. V. Stiles, 5252 Fortieth Ave. S. W., Seattle, Wash.

OPEN FOR ENGAGEMENT—A photographer of wide experience, knowledge of physics, chemistry, natural sciences, agriculture, landscape art, experienced in management of manufacturing laboratory; application of still and motion photography to research problems and educational subjects, travel, lecturing, writing. Outdoors man, familiar with woods and water. Expert in methods of color photography; the microscope for still or motion work; making of negative and positive film; outdoor subjects; lantern slides, plain or colored; the more difficult applications of photograph. Educational (Box X Y Z), MOVING PICTURE AGE, 418 South Market street, Chicago, Ill.

STEREOPTICON BARGAIN. FIRST $50 TAKES VICTOR high power (600-watt Mazda) stereopticon, 12x12 muslin screen, and Ingento dissolving slide carrier. Outfit cost new $83.75. Used only three times. Perfect condition. V. Stiles, 5252 Fortieth Ave. S. W., Seattle, Wash.

The Eastern Film Company, producer of industrial moving pictures and allied with the Photo Products Export Company and the Jaxon Film Corporation, has removed from 1451 Broadway to the Candler building, 220 West Forty-second street, New York City. In conjunction with its new premises it has opened three modernly equipped projection rooms with Simplex projection machines.

The Manhattan Film Company, World's Tower building, New York City, disposed of its slide division to the Superior Slide and Film Company, 34 West Forty-sixth street, New York City, and will now concentrate its efforts on the production of industrial and educational moving pictures.

A French inventor has perfected a new screen for educational, industrial and theatrical moving picture organizations that is said to relieve eye strain, distortions, and to make any seat desirable. This screen has been placed on the American market by the Glifograph Corporation of 280 Broadway, New York City.

George Frederic Wheeler has arrived in Chicago from the coast to take up the position of director with the Atlas Educational Film Company. Mr. Wheeler is widely known in the motion picture world, having been with D. W. Griffith, Triangle, and his own producing company. He is devoting his attention to the Atlas Weekly.

An untouched treasure-trove of colonial architecture and furnishings has been discovered in the heart of New Jersey and tapped for the films. It was used for a colonial episode in the "Woman Who Works," a three-reel educational being made for the Y. W. C. A. by Carlyle Ellis, Autographed Films, and its exact location is kept secret. The find was made by Marie S. Barrell, general manager of the company. The old kitchen used was unchanged from the days of Washington and what utensils were lacking were offered by the residents from the heirlooms in their possession. They supplied even hand-wrought nails, and flax for the spinning wheels, so that not a single piece of stage "props" was used.

AT LAST!

STILL PICTURES ON FILMS

THE WHOLE LECTURE SET IN ONE

CONTINUOUS NON-INFLAMMABLE FILM

AND USED IN AN ORDINARY LANTERN BY MEANS OF

THE TOURISCOPE ATTACHMENT

which converts your lantern into a film machine and enables you to use either glass slides or a continuous film comprising all the slides of the lecture in order. Weight of film only 3 ounces to 100 slides.

THINK WHAT THIS MEANS: NO MORE BROKEN SLIDES

Slides ***never*** { out of order / upside down / handled } and { only $\frac{1}{10}$th the weight / only $\frac{1}{20}$th the bulk / only $\frac{1}{2}$ the expense } of glass slides

TOURISCOPE DEPARTMENT

UNDERWOOD & UNDERWOOD, Inc.

Cor. 38th St. & Fifth Ave., NEW YORK CITY

SLIDES---Distinct--Brilliant---SLIDES

ARE YOU REALLY GETTING YOUR SLIDE COPY REPRODUCED ON YOUR SCREEN?

Many of the foremost schools, churches, colleges, hospitals, clubs and institutions are using Excelsior Slides. Their wonderful brilliancy and detail are admired on thousands of screens throughout the country.

This record of accomplishment is gratifying to us. It should indicate to you the thoroughness of our methods and the quality of our output.

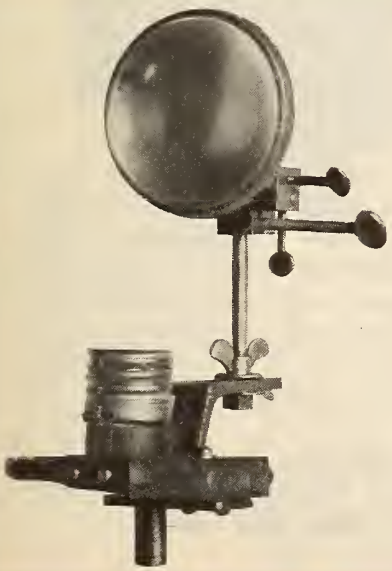
Your Stereopticon Image Can Be Only as Good as Your SLIDE

THE EXCELSIOR LECTURE BUREAU was created to give EXCELSIOR quality slides to educational institutions and churches, by studying their special needs and yet opening to them the facilities of the EXCELSIOR ILLUSTRATING COMPANY.

Write Today and make us prove all this. *TRY EXCELSIOR SLIDES NOW.*

EXCELSIOR ILLUSTRATING COMPANY

219 SIXTH AVENUE **NEW YORK CITY**



You Can Use a PROJECT-A-LITE

Mazda Projection Easily Adapted to Your Movie Machine

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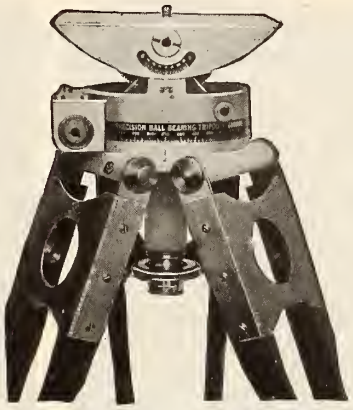

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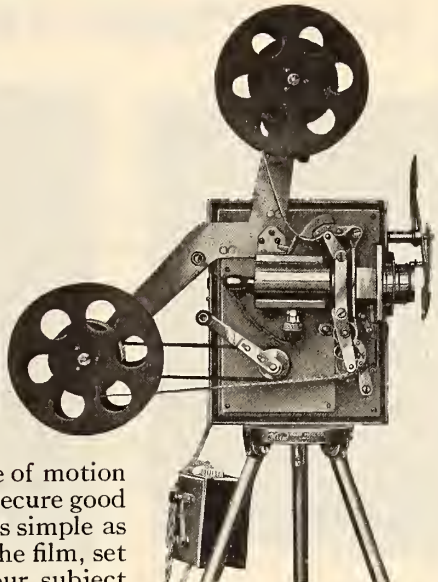
Motion Pictures for All



The Klix as a Projector

WITH a Klix, no previous knowledge of motion picture photography is needed to secure good pictures. The operation of the Klix is as simple as that of an ordinary camera; you insert the film, set the lens at the proper focus, compose your subject in the finder, and turn the crank.

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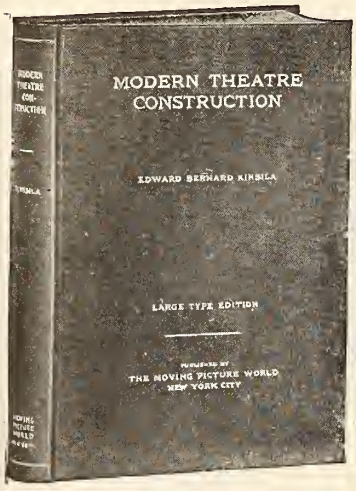

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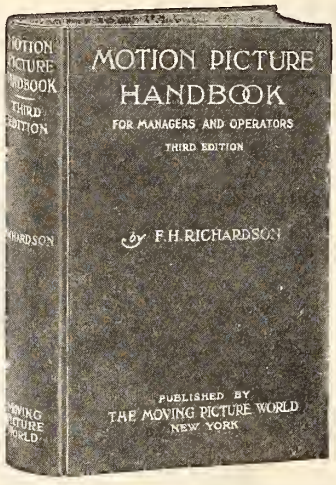

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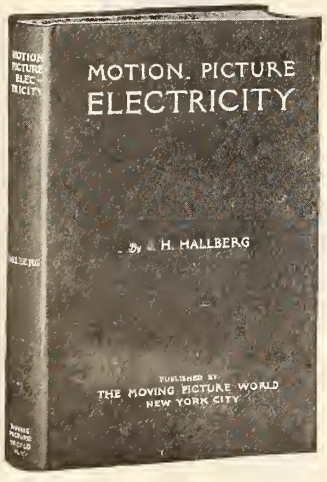

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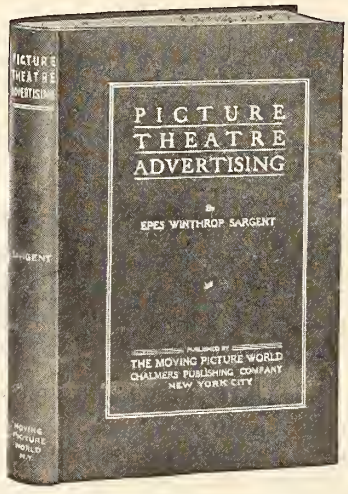

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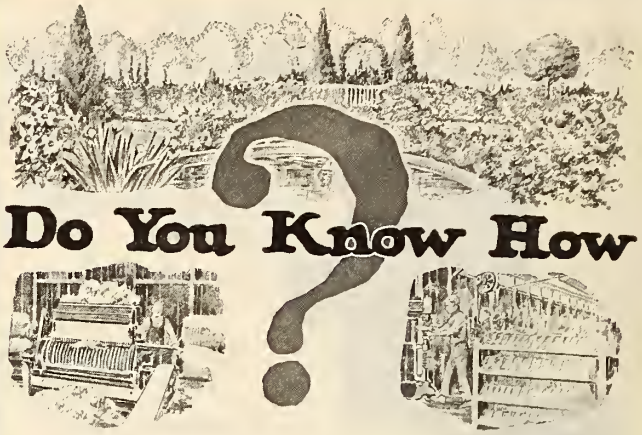

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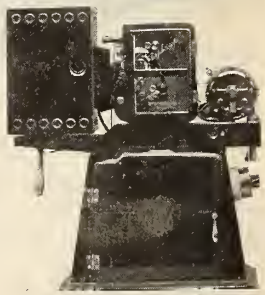

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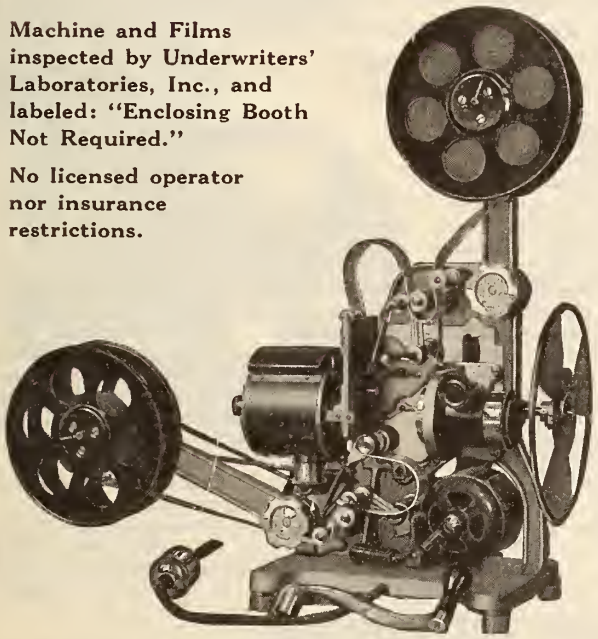

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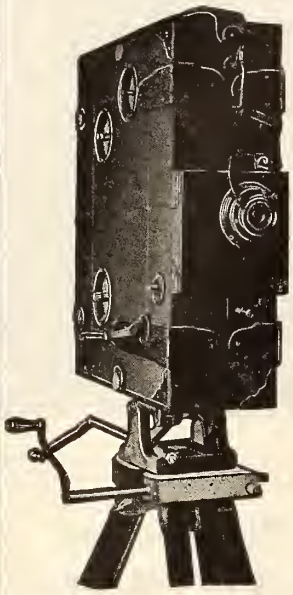

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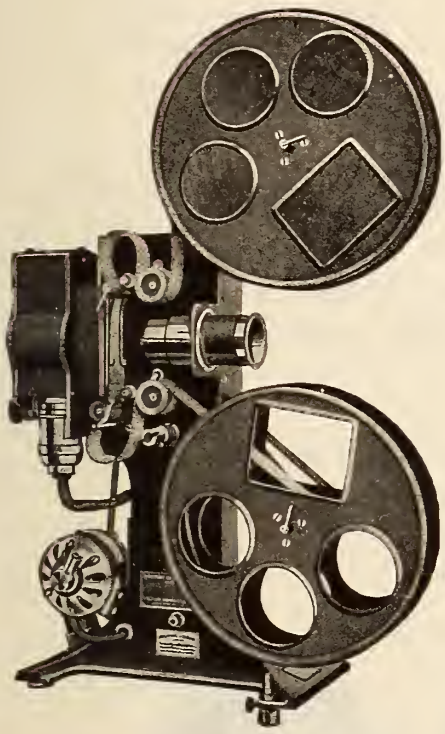

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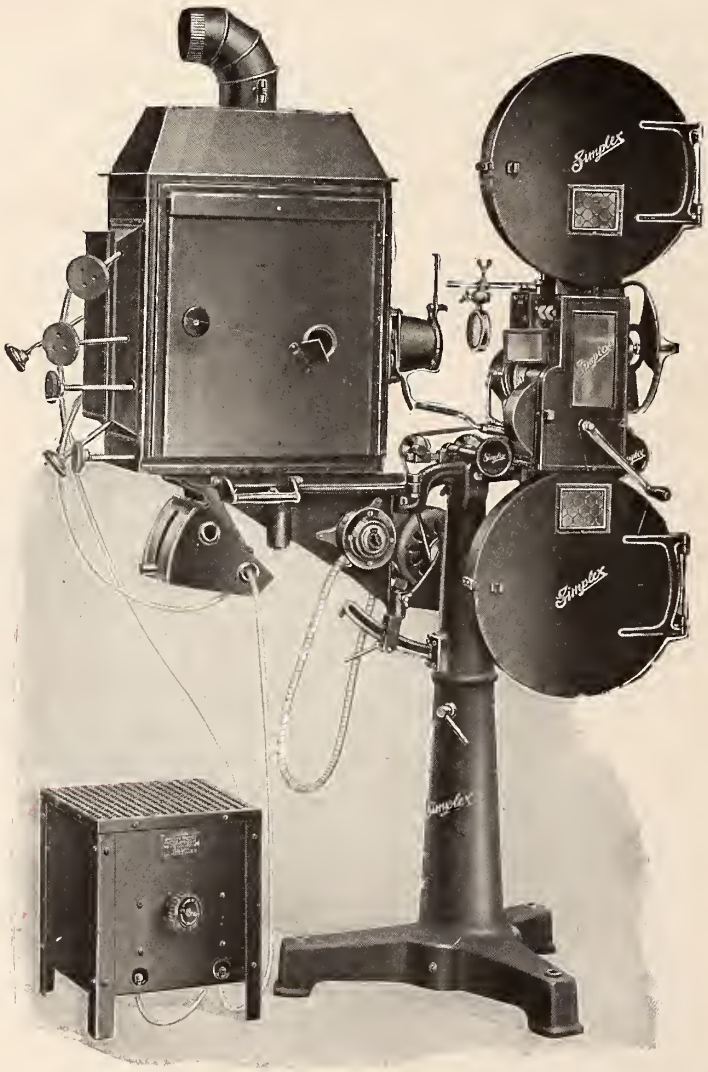

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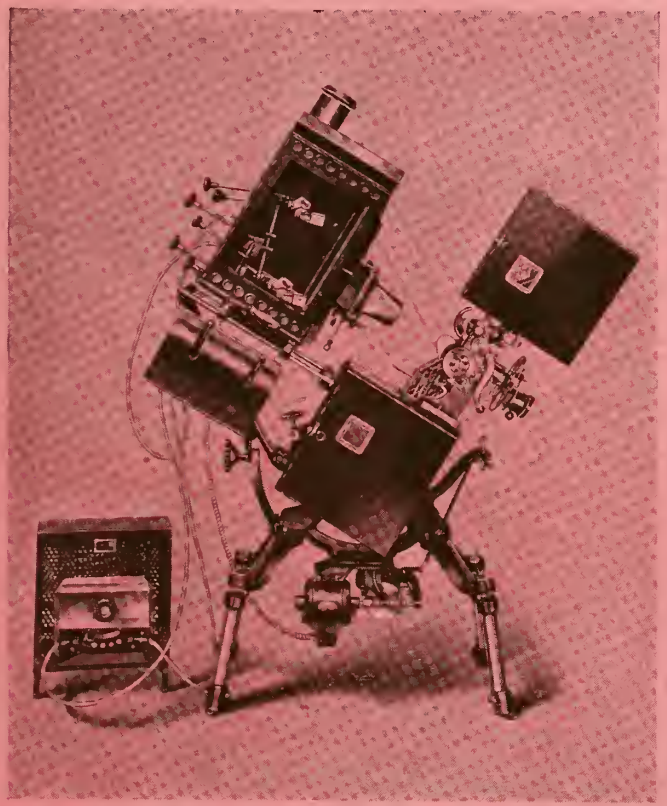
VOL. III JUNE, 1920 NO. 6

Power's Motion Picture Machines



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Giving a maximum of light and picture without sacrificing reliability. Power's Projectors are used by the majority of American exhibitors and by over fifty per cent of the cinemas of Great Britain.

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IN THIS NUMBER

Moving Picture Moves in the Realm of the Spirit
By Jerome Lachenbruch

Effect of "Properties" on Screen Players and Spectators
By Cecil B. DeMille

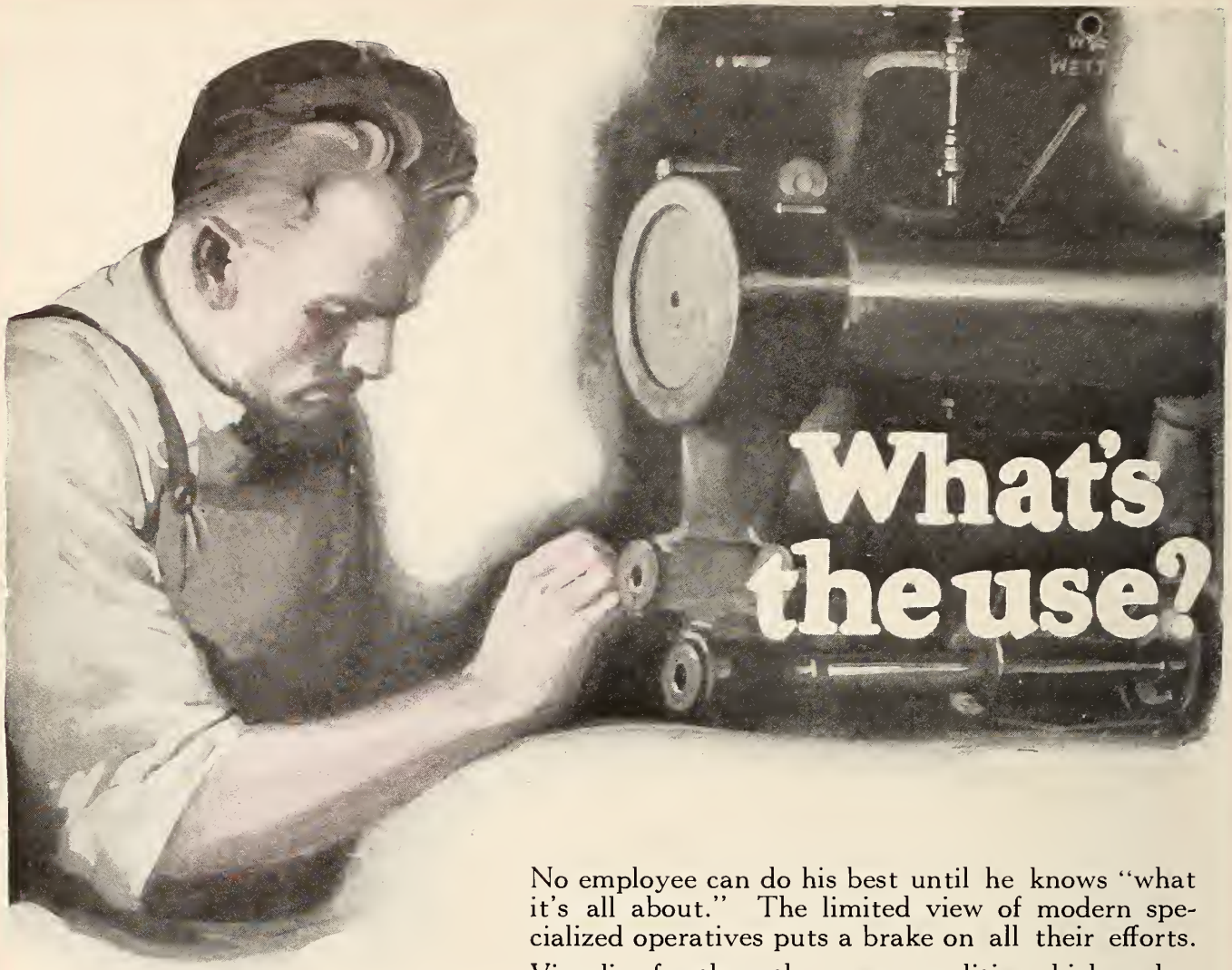
The Book and Its Relation to the Film Library
By John S. Thorp

Film Story of Mr. Noun and Miss Pronoun
By Alice Ward Bailey

Sunday Evening Moving Pictures in This Church
By Rev. E. A. Thompson

Value of Moving Pictures in the Study of Nature
By Jerome Lachenbruch

OTHER ARTICLES, PICTURES, FEATURES AND DEPARTMENTS



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Cartoon Comedy
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while caricaturing)

The animated
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of every character)

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DAYLIGHT PROJECTION OF MOTION PICTURES—

is only possible with a Trans-Lux Daylight Translucent Screen. Why experiment further? The Trans-Lux Screen is the only projection screen of its kind on the market.

For Professional, Educational and Industrial Purposes

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"THE SCREEN OF A THOUSAND ANGLES"

Translucent for Rear Projection

- Can be used in daylight
- Does not require a darkened room
- Can be seen from any angle
- Produces the perfect picture
- Is free from glare
- Distortion is unknown
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- Made upon scientific principles
- It will never crack or crease

Reproduction of surface of Trans-Lux Opaque Screen showing corrugated surface.

Opaque for Front Projection

- The perfect projection surface creates commercial value for empty side seats
- No glare from high lights
- Does not fade out at the sides
- Can be laced or tacked to any frame
- It is made in one solid piece
- There are no seams of any kind
- The corrugated surface is exclusive with Trans-Lux
- Made in any size up to 20x25 feet

The TRANS-LUX SCREEN is made of an indestructible, pliable composition, and can easily be rolled up for traveling.

TRANSLUCENT

For Scientific, Educational and Industrial Use

The Translucent Screen is designed for rear projection only and is especially adapted for educational institutions, churches, hospitals, traveling lectures, show-rooms and window display, industrial plants, business offices, in fact, wherever it is desirable to show either moving pictures or stereopticon views in daylight or under any condition of artificial lighting, day or night. Pictures projected on our rear projection screen are remarkably clear, clean-cut and free from the defects so common to the ordinary light reflecting screen. It is generally used in institutions where much thought is given to perfect results in projection.

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For Theaters and All Other Purposes

The screen illustrated above is made of the same material and in the same manner as the rear projection screen but is rendered opaque by special process and is, therefore, adapted to front projection. It shows a lily-white surface and is especially designed for use in moving picture theaters which already have apparatus installed for front projection. It can be used only in darkened or partially darkened rooms. Pictures exhibited on this screen are free from distortion and fade-away and can be viewed from any side no matter what the angle of vision.

Leading Architects are specifying Trans-Lux Projection Screens.

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Executive Office
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New York

Factory
253 Washington Street
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Our Stereopticon is.....

Size of Screen is.....

Kind of Light Used.....

Length of Throw is.....

We are interested in Front Screen.
We are interested in Rear Screen.

Name.....

Firm.....

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JACK W. SPEARE,
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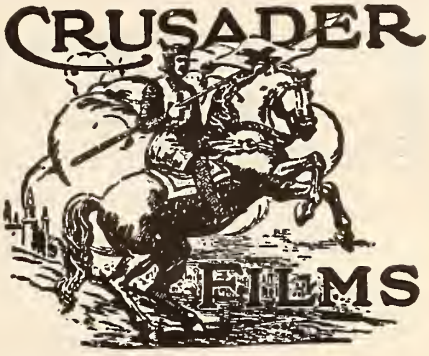

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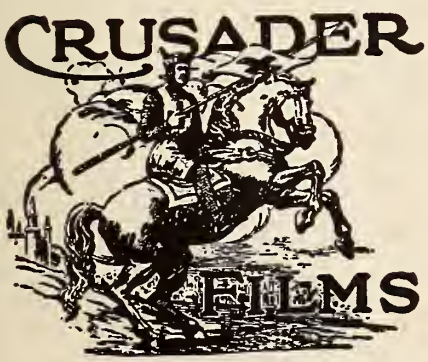

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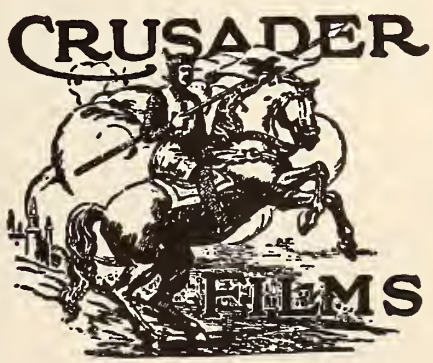

EDITORIALS

The Screen and the Book

Whoever it was that first said of the educational value of a trip to Europe, "What you get out of it depends on what you take there with you," put in words a principle that applies to the screen today. The understanding of a moving picture and the benefit derived from viewing it depends entirely on previous knowledge. The mind unprepared can not properly interpret what the eye sees. Who, without knowledge of the Bible and the aid of words could appreciate the dramatic force of Nathan's "Thou art the man!" or understand the sense of guilt and shame that prompted David's confession, "I have sinned against the Lord?" Could an unexplained film story make it plain? Preceding and following action could not interpret it. All the subtle devices of titles and subtitles would fall far short. The thousand things that must be understood from previous knowledge, the thousand others that must be taken for granted would all be absent from it and the spiritual awakening of the king of Israel would be a "scene that didn't get across."

Such preparedness to understand, such pre-knowledge if you like, distinctly marks the limits of the screen's power to instruct. Unprepared by book or spoken word the child in the schoolroom might watch the mountains and the valleys, the cities and the peoples of South America appear on the silver sheet and fade away from it, and carry away at most but a confused and meaningless jumble of impressions. Prepared for it by the printed and spoken word, the child's mind receives the story with full understanding and has it unforgettably recorded. Many eager advocates of the moving picture for the schools are too apt to forget this fact when they say that we now have no educational films worth using. With such preparation as that suggested thousands of films are today taking their place alongside the textbooks as factors in education. The purely pedagogical films are not so many, but they're coming, too, and soon.

Films produced solely for entertainment in the theater have no such need. The scenes and situations in them have been made more or less understandable to the viewer by his daily life and reading. The story—when there is one—and the moral—when there is any—are easily within mental grasp. Not that the average entertainment film is always without point or moral. So far from that is the truth that the many really good theater films have educated the public to the point of demanding better ones. They have cultivated a taste for the real and the true that is gradually forcing the film of unrealities and false impressions out of favor, along with the immoral and unfit. The present effort of the producers to adapt the best in modern light literature to the screen and their employment of sane and serious writers of national reputation to make stories for them is abundant evidence of this fact.

But there is a type of entertainment film that can not get itself interpreted in its finer and higher qualities without some previous preparation in the minds of those who see it. It may hold in its story the very essence of the new commandment that Christ added to the Decalogue and yet not show it to the minds that need it most unless the book and word precede it. Such films do not always meet with the success they deserve in the theaters and yet are the ones the churches and the schools find best adapted to their needs for this very reason. They are the films that do not depend upon sustained and violent physical action for the telling of their story. Their "action" is rather the play of mind upon mind, the meeting and clashing of spirit with spirit. When a film of this type retells a story from the pages of a book, it needs the interpretation of the book itself or its finer qualities fail to "get across."

Such a film is "The Street Called Straight," the screen version of Basil King's novel of that name. The critics of the theater sound loud praise of the actors but say the story "doesn't possess any dramatic ingredients"; it lacks, in their opinion, "the prime essential of all drama—a well defined plot that moves." Yet when Eminent Authors-Goldwyn selected this story for production they must have seen the qualities in it that these critics missed. What, in the estimation of the critics, constitutes action in a plot? Must battle, murder and sudden death be shown in every thousand feet of film? Some people think considerable action is involved in giving away a hard-earned fortune for no other purpose than to find the Straight Street that leads to the House Beautiful. More people find plenty of action in the efforts of the principal character to make his fortune stay given away. Most people find action in his quiet self-sacrifice to what he thought was the happiness of the woman he loved. But all people who see the film are not unlikely to miss the best of it unless they read the book.

"The Street Called Straight" is a film rich in its possibilities for use by the preacher and the teacher. It raises the question asked by every man since Adam, answered once for all two thousand years ago by the Man of Nazareth, yet asked again today by every man in this changing world. But unless those who see it have been prepared by the reading of the novel they will, many of them, miss its meaning and go away without having seen the straight street or any of the lights along the way. It needs, as does every film of its type, previous knowledge to make it understandable and instructive.

And as this preparation is needed for films of the semi-educational type, so will every film and slide in the educational library need the help of the library of books, of the sermon, of the lecture and of the teacher's instruction to fully bring out its beauties and make it of real and lasting benefit. Pedagogical films must have their textbooks. Educational slides must have their lectures. Both must have their teachers to instruct and explain. One of the best illustrations of this fact is contained in an article in the Moving Picture Age for February, 1920, describing the comprehensive method of teaching geography with lantern slides, worked out by Professor A. W. Abrams of the University of the State of New York. It prepares, illustrates, explains, and fixes permanently in the mind through the medium of the screen the real story behind the story. The educational screen can not do its perfect work unaided. Benefit to those who watch it will depend on what they take to it.

A Trade Magazine Prophecy

A leading trade publication devoted to the moving picture as an art and an industry, the Motion Picture News, in a recent leading editorial predicts a wonderful year for producers. The prediction is based on the influx of large capital, international growth and competition, which means better pictures and broader markets, and finally:

"Another big factor under way this year is the picture in the church. Fourteen thousand community centers in this country have taught the church that the people prefer pictures. And the church proposes to have pictures. There is a vast reorganization on within the church, of which, perhaps, the new interdenominational movement is the most striking sign; and in this reorganization pictures will play the uppermost part.

"Here is a force to reckon with. The picture is too powerful to be circumscribed. We cannot hold it to our dramatic field any more than you can limit type, for instance, to fiction. What effect, then, will the church have upon the present production and exhibition of pictures; what new alignment will result?

* * *

The Community Theater

Community work in theaters in the smaller towns and rural districts has been given a good deal of attention lately by the owners of those places of amusement. In the February, 1920, number of Moving Picture Age H. C. Wilson, of Lyndonville, Vt., told the story of his Community Theater and its success. Since that time a number of inquiries have been received as to the general plan as well as comments that indicate willingness to try it out in some form that will receive the encouragement and assistance of the community as a whole.

There seems no good reason why the small town moving picture theater should not be made a center for community work if the owner honestly desires it. If properly conducted, if its screen is kept clear of objectionable films, it is no alien interest but a living force for good in the community it serves. To make it felt as such rests entirely with the owner or manager. In the small rural communities where the churches and the schools are not yet making use of the screen in their work, where the community idea is not yet well developed, every opportunity offers to make the local theater a real center for the use of all the people to their own as well as the owner's benefit. Does this sound far-fetched and fanciful? Let us see.

The village of from five to fifteen hundred people usually has a township population of from fifteen to twenty-five hundred whose ordinary business is transacted there. It has two, perhaps three or even four churches. None of them uses motion pictures, one or more may be opposed to their use in the church and perhaps opposed altogether to the theater. The school is without the screen. The community welfare idea is simply—an idea. The moving picture theater is not a paying enterprise, but manages to drag along without much hope to ever make it popular or a financial success, for to make it so the theater owner needs the support of every family in the village and the country round about it. What can the poor man do? Well, if he's a quitter he can quit. If he isn't, if he is a good citizen and a good business man he can make that theater a community center; he can have for it the moral support of every man, woman and child in the country round about—and he can make it pay.

The village theater can be made a place where people can wait, and rest and visit with their neighbors during the day. It can be used for community meetings of every kind. Occasions can be made for the schools to use it for school film. It can attract to its auditorium union Sunday evening services, where those who come will find the pictures an inspiration as great as the singing or the sermon. Indeed, anything in the way of community service it can not be made useful for would find no place elsewhere. Missionary work to arouse interest may be necessary in some cases, but once aroused, the community spirit spreads fast. The village theater owner should use this spirit in the proper way to make his business pay—just as every other business enterprise in his village does—by giving service to the entire community in return for its service to him.

* * *

One Reason Why

In a recent interview W. W. Hodkinson, an acknowledged authority, discusses what he terms the "growing unrest" in the film industry and criticizes "the unsoundness of conditions prevailing today in every province of screendom."

"It seems to me," he said, "that the whole picture business has gone mad on the theory that in some way it is possible to progress and prosper on lines other than sound economic laws and past business experience. Nobody seems to realize that we cannot forever go on with the process of milking and that we must put some values into the industry, if we want to get returns. All of us should give more thought to creating values and putting something into the business.

"Instead of addressing ourselves to a study of these disturbances we have, with the wrong-headedness so characteristic of management in this industry, consoled ourselves by following the line of least resistance. In other words, we have been trying to remove the symptoms without going to the trouble of looking at the causes of the symptoms. First of all, we must recognize the fact that the worm is about to turn, the worm in this case being none other than the dear, patient public. The public is just about ready to lose its patience and to turn against the flood of cheap and mediocre productions with which the screen is deluged from day to day, from week to week and from month to month."

What Mr. Hodkinson intended to apply to theatrical producers and exhibitors might be said with equal emphasis of the producers of educational film and the manufacturers of projectors. When some of them stop their wordy disputes with and misrepresentations of each other they may be able to give the non-theatrical public what it is none too patiently waiting for. Indeed, some of the producers, and of the manufacturers as well, are in a fair way to do that very thing. But they are not making any great amount of noise about it before they are ready to deliver the goods.

* * *

Foreign Use of the Screen

The stereopticon and moving picture screen and the wall picture have been found to be one of the best means of Christianizing the women of the Orient, according to reports received from American foreign missionaries by the Interchurch World Movement.

The value of the pictorial feature of evangelistic work in the Orient lies in the fact that it enables missionaries to reach the women who cannot read or write and 90 per cent of oriental women are said to be illiterate. Moreover, the best subjects are the old Biblical pictures because they need little explanation, their settings and costumes corresponding with the scenes to which the women of the East are accustomed. This sense of familiarity overcomes the feeling that Christianity is an alien religion, imported from a country of which they know nothing.

The Vision: A Scene From "The Street Called Straight"

When the consequences of what he has done rise up in the night to threaten him, this is what Henry Guion sees. But in his mind is no thought of those he has wronged or of what their plight will be.

JUN -4 1920
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MOVING PICTURE AGE
REEL AND SLIDE
EDUCATIONAL MAGAZINE INDUSTRIAL

VOL. III JUNE, 1920 No. 6

The Moving Picture Moves in the Realm of the Spirit and the Truth

"The Street Called Straight Leads to the House Beautiful; and There Are Lights Along the Way," Is the Message of This Screen Story of the Spirit of One Man Which Was in Him

By Jerome Lachenbruch

THE task of making the world a better place in which to live has, from time immemorial, been left to a large extent in the hands of our ordained spiritual advisers. Custom has decreed that through the blamelessness of their lives, they should set an example for others to follow. In other days, the preachers of righteousness through self-immolation and various other forms of asceticism sought to prepare themselves for their difficult and subtle work. They thought that by flagellating the body, the

Guion's own principles are so mixed that he can not understand or believe in the single-hearted honesty and unselfishness that prompts the offer of financial relief.

soul would be ennobled. But in performing their sacred rites, the preachers of other times often lost sight of the spiritual goal they had set out to achieve. The means to holiness became the end. But those who waited for a divine message grew to believe in the forms of ritual, for they were denied access to its spirit.

Yet, despite the trappings of form, the spirit of the Decalogue has lived through the generations. And periodically, some simple teacher has cut through the forms with which it has been surrounded and presented it in all its pristine hopefulness and suggested understandable codes of action to help its adherents fulfil its tenets.

In the past, preachers have had only the gift of oratory or the fluency of the pen. In the days before Caxton, the word of the preacher carried but a limited distance. Where a few heard the message of the Golden Rule and were inspired to order their lives in accordance with its message, the blundering majority still followed its tribal customs, unenlightened and unaware of the beauty and the ineffable glory that is the essence of an emotional understanding of spiritual values. With the invention of the printed word, the message of the world's teachers found a wider audience. Though it was a larger group, it missed the fiery spirit of the teacher's enthusiasm. And what was gained in numbers often was counteracted by the pallidness with which a great truth was received.

In our own day, a new method of sounding the note of spirituality has been tried through the medium of the motion picture screen. The peculiar advantage of the screen as a medium for the inculcation of ideas of kindness, friendship and love is that it clothes them in human form and presents them not as ideas merely, but as ideas in action, working their way throughout the world, regenerating the heedless and the ignorant, and proving that we have a touch of God within ourselves if we but lay aside our diffidence and give our better selves freedom in which to act.

Among the recent moving pictures that emphasize the spiritual qualities of mankind I may cite "The Street Called Straight," which the Eminent Authors organization made from the novel of the same name by Basil King. In this story, the hero is a rich young man who offers his entire fortune to relieve the financial necessities of an elderly friend. This situation is not an extraordinary one, but the unusual feature of it is the fact that the young man demands no security, and acts only through the desire to do his friend a kindness. This act firmly establishes the spiritual value of goodness for its own sake; and although its form is quite an everyday one, the motive that prompts it is all too infrequently active in this day of trade and material profit.

Basil King has shown the joy to be found in giving; and in telling his story he has so chosen his characters that the good seems so unusual as to be entirely misunderstood. Through our long practise of looking for an unworthy motive or, at best, a motive of self-interest, we have lost touch with the beauty that is in an act of generosity for its own sake. So far have we deviated from this standard of conduct that we suspect it of evil origin when we so much as divine its practice.

And so in "The Street Called Straight," Peter Davenant offers his fortune, only to be suspected by his friend, his friend's daughter

When the last hope is gone Guion appeals to the Infinite Mercy. Was it merely to be saved from penalties or did he believe as the Thief on the Cross believed?

—who scorns his generosity—and by her fiance, who sees only the social stigma that may fall upon him in marrying the daughter of a man who has been assisted financially by another young man. The fiance represents the usual conventionally minded materialist; young Peter, the man whose every act has some spiritual significance. And the conflict develops between these two and their motives.

Whereas, in most other stories the hero meets with physical obstacles that seem to crush him, in "The Street Called Straight" he is the victim of that most cruel of all punishments, complete misunderstanding. However, despite the petty persecution to which he is subjected, he persists in his course of action. And his very insistence finally causes one of the persons involved in the story to realize

(*Continued on page* 10)

Effect of "Properties" Upon Personalities of Screen Players and Spectators

By Cecil B. De Mille

(This is the fifth in a series of articles on the general topic of "The Screen and the Social Fabric," written by one of the foremost directors in the industry. It is an effort on his part to make the public acquainted with the ideas and ideals that govern the making of moving pictures for the entertainment and instruction of the public.—Editor.)

It is an admitted fact that the greatest producers for the stage in their search for verisimilitude have resorted to almost extreme measures to develop realism, not alone in the speech or action of the players, but in the investiture and the "properties" used in the setting as well. On the screen, where we are without the spoken word, save in subtitles, as an accessory to our efforts to make things seem actual, even greater attention must be paid to the other features such as the scenic backgrounds and the things that are employed in the settings, technically termed "properties."

Happily, the screen has an immense advantage over the stage in the scenic investiture. There need be no flapping canvas walls, or painted windows and doors. Incidentally, the stage has gradually eliminated such makeshifts itself, but it cannot hope to cope with the camera in the matter of exteriors. The set rock or tree gives place to the real article; the railroad train may be real and not a wooden dummy worked by manpower. Great crowds may appear in a picture and by innumerable ingenious devices the reality of a picture may be increased immeasurably.

Experiment With Pure Jade Drinking Cups

However, leaving the larger effects out of the question for the time being, let us turn to the properties and find how they affect the personalities of the players and reflect upon the personalities of the spectators. I have an example in mind. In one picture which I produced, it was essential that jade drinking cups be used in one of the scenes. Glass cups might have been purchased or made and, perhaps, would have answered the purpose and looked quite like the real thing, but I desired to try an experiment in psychology. It so happened that in my private collection I had a set of drinking cups made of pure jade—they once adorned the Royal Museum at Pekin—but through the gambling proclivities of Prince Ching, a Manchu dignitary, who, it is said, often sought the Museum to replenish his exchequer when the fickle goddess of fortune failed to smile, they came into the hands of a dealer, and I finally bought them. They were valued at probably two hundred dollars apiece and were as fragile as the most delicate china. I said nothing, but had the property man bring them on the set. One of the characters picked up a cup and looked at it admiringly.

"Pretty, isn't it," he observed. "What's it made of?"

"Jade," I replied. "It's quite valuable—worth about two hundred dollars."

He replaced it gingerly on the table with a peculiar expression on his face. The property man, who had had no idea of the small fortune he had been carrying, retreated.

"Excuse me, Mr. De Mille," he said, "I won't handle these things—I might drop one of them and I couldn't afford to pay the damage."

Nor could I induce anyone to take the cups back to my office when I had finished with them. I did it myself. That is not the point, however; it was the psychological effect upon the actors that I was watching, and I saw at once that I had hit the nail on the head. When one of the players lifted up a cup and said, holding it admiringly to the light:

"Why, it's real jade!"

He meant it—and the look in his eye said so plainly. He could never have been so convincing with a cup of common glass. A trifle, you say? Ah, but it is the minutiæ that count in making pictures—never forget that. Will the audience get it? I know they did get it—that it was one of many little touches that made for the success of the picture in its entirety.

Genuine Article Used Wherever Possible

There are many "properties" used in a picture of this kind. And when the picture is mine, I insist that they shall be as perfect as possible. Of course there is no need to do extreme things. Perhaps if I had not happened to own the jade cups, I should not have used the real thing or have eliminated the scene. If it is possible to make properties that are absolutely indistinguishable from the actual article, they may be used, but wherever it is within the range of possibility to have the real, I use it.

Realism as I see it does not imply the brutal use of the muckrake. It does not necessarily imply digging in gutters to uncover filth just to prove that there are gutters with dirt in them. But if the purpose of the story necessitates an exposition of a real condition, for the sake of comparison or because it is an unavoidable incident of the plot, I do not hesitate to make use of the required realism.

However, beauty and refinement are to my mind preferable to ugliness and squalor on the screen. I am certain the public gets more joy from it and more benefit. If a man sees a mantle clock that appeals to his fancy, on a set-mantle, he may try to buy one for his own use. If it is the right kind of a mantle clock, he will be benefited. If, on the other hand, the clock was entirely out of place, he would be injured just in that degree by having seen the picture. This is, perhaps, a poor example, but it indicates my meaning.

Life is made up of minutiæ. It is the hundreds of little things we do or say in the course of a day that make up the sum total of our lives. They are the things that bring happiness to ourselves and others, or—the reverse. If by a picture I can show how small things count, I have done a service. By the same token, it is the little things amid which we move and live that make up our environment. Every skyscraper is composed of small pieces of brick or stone and strips of steel. At the basis of every big thing there are thousands of little things. It is so in our homes, our offices, our factories. If these surroundings are not alone pleasing, but appropriate, we are that much benefited.

If we do not always note these minutiæ in detail, but gain rather the composite effect, it does not alter the case. The jarring note disturbs us insensibly. Have you ever seen a man naturally neat and tidy, unconsciously rearranging things on his desk while he talks on some important business deal? That man is far more likely to be a good business man than the one who discusses an important transaction with his feet on the desk corner and ashes spilled all over his blotter. In the home it is the same. Sometimes we wonder why we find ourselves cross-grained, why everything seems wrong. Perhaps it is only because there is a worn spot in the table cloth or a stain on the wall paper, or that the front lawn needs trimming. Neatness and order—these are two of the things that have more to do with happiness than we dream of. A man who is neat is mentally clearer than the untidy man whose brain cells are as liable to be dusty as the pigeon-holes in his desk.

Back to the properties—if I wished to present a luxurious room it must be luxurious. There must be no discordant note. I will not mix a Louis Quinze chair with a Sheraton table; cut glass must be cut and not molded; rugs and draperies must be real and not cheap imitations. These discordant notes would spoil the ensemble effect. Even if they passed muster with the public, which I doubt, I would feel as if I had been cheating at cards. In a purely technical sense, the draperies and furniture are not properties, but I have included them simply to make the point more apparent.

Good taste is an outgrowth of an orderly mind, a mind that abhors the inconsistent, the anachronistic, the unfit. And good taste in pictures will stimulate the development of good taste in those who see the pictures—where it is lacking.

The Moving Picture in the Realm of the Spirit

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his sincerity. Then the long period of persecution through misunderstanding comes to an end. Goodness for its own sake triumphs over the conventional substitute that we see and praise every day. This is the message that we need now more than ever; and Basil King has presented it in an entertaining dramatic form.

The need for Mr. King's presentment of the subject has inspired several preachers throughout the country to base sermons on the message of "The Street Called Straight." One of the most stirring sermons based on the novel and the moving picture was made by the Very Reverend William MacCormack, D. D., Dean of St. Paul's Protestant Episcopal Cathedral of Los Angeles, Cal. In part, he said:

"The Street Called Straight" is really one of the most interesting and I think at the same time one of the most profitable books I have ever read. I do not wonder that the moving picture people selected that book for a photoplay, because if they have carried out in anything like the original spirit the purpose and lesson of the book, I am sure no one can see the play without being helped and strengthened by it. If you forget everything else and remember this one thing, you have got it all: The Street Called Straight leads to the House Beautiful; and there are lights along the way. That thought is worthy of a place in that wonderful book of the prophet Isaiah. I question if anything finer of its sort is to be found even upon the pages of Holy Writ. The message reaches a great moral and the hope of redemption. It is a lesson that men and women, old and young, need today. Our young people, starting out upon life, need to have burned into their minds and souls and consciences that it is the Street Called Straight that leads to the House Beautiful; and God in his wonderful providence has seen to it that in the midst of our discouragements and in the midst of our failures, and in the midst of our disappointments, there are lights more beautiful and helpful than the brilliant illuminations on any Broadway. With this to guide us, we may see our way and not make any blunders or deviate from the path of righteousness."

"The Great American Desert" is the subject of an illustrated lecture given by Dr. Fay-Cooper Cole at the Vassas Brothers' Institute, Poughkeepsie, N. Y. Dr. Cole is of the Field Museum of Natural History, Chicago.

The Book and Its Relation to the Educational Film Library

Production of Moving Pictures Based on History, Science and the Classics in Literature Is Constantly Increasing and Is Creating Desire for the Reading of Good Books

By John S. Thorp

RECENT screen releases based upon standard fiction masterpieces recall a feeble effort made a few years ago to film educational books, which dissolved into thin air because of a then apparent disinterest among producers for screening material which lacked the essential photoplay punch or fell short in thrills of public clamor for a "kick" in each reel. The success achieved by these recent films in which familiar fiction characters are portrayed revives this question of whether the public

Children may grow tired of new games and toys, but not of the "Story Hour," which to them is always a source of interest and delight.

will stand for real educational releases based upon history, arts or sciences, dished up with a human interest and appeal that would not lose sight of authenticity or educational possibilities. The concensus of opinion is that such films would be decidedly popular for the reason that producers today are dealing with a very different class of patrons.

This demand for book adaptations is laid not alone to the dearth of original screen scripts, but also to an increased public taste for "seeing what it reads." This taste is bringing the screen and the public library into closer relation as influences for good and eventually should mean the obliteration of "blood and thunder" plays, which have been foisted upon a long-enduring public since the beginning of the silent drama.

Such fiction characters as Long John Silver and Dr. Jekyll and Mr. Hyde, who recently have been well received by moving picture patrons, are no more popular than would be Washington, Lincoln, Grant or other great Americans, or Cromwell, Napoleon, Cæsar or Alexander the Great. The lives of these men contain a wealth of untouched screen material of true educational value. Who is there to tell us that picture fans would rather watch the simperings of the flapper through 5,000 feet of film or the studio Apollo display his celluloid prowess, than the virile Washington or the human Lincoln fashioning the history of our country? The stage has long been a factor in educational work, but the stage play is limited in its scope as an educational influence. Its importance in this work, however, cannot be overestimated. John Drinkwater's "Abraham Lincoln" may be cited as an example of what the stage can accomplish in this line. Hundreds of thousands of Americans and Britons have seen this play, which is regarded as one of the most striking pen portraits of the man.

While the writer makes no claim of authenticity he has not strayed far from the main historical facts and the six episodes which compose the play are perhaps more interesting because of the little personal touches the Englishman-author has added. One witnessing the play could never forget Lincoln's difficulties with his cabinet, his great concern for his country, his charity and sympathy to and for the South, or fail to remember Grant, Lee, Seward and other great men so vividly delineated. This interest in the play has created a reading interest among the public, and the New York Public Library reports a renewed demand for books on Lincoln since the presentation of Drinkwater's play.

The need then for films of this sort is apparent with the vast avenues for good open to both screen and public library. Librarians have acknowledged increased requests for books which have won photoplay favor. A great field is open to producers who would devote their energies to screen good books in an interesting manner for that portion of the American public who undoubtedly could be attracted to moving pictures if this kind of photoplay were presented.

American educators who advocate teaching by films are hampered in definite action by the fact that there are not many photoplays of this sort available for educational work in our schools. Churches throughout the country, through which much good could be disseminated by the screen medium, are practically without films to supplement Sunday school work.

A movement of nationwide importance has been launched by the American Library Association, an organization composed of more than 4,000 librarians. Through this peace time enlarged program, the association purposes to promote good reading and universal self-education through books and libraries by creating a public sentiment that will adequately support existing libraries and cause others to be established where none now exist. To carry out this project a fund of $2,000,000 is being raised, not by an intensive drive or campaign, but by personal efforts of the librarians, library trustees and friends of libraries. This endeavor will have a direct bearing upon moving pictures, for it will stimulate reading and in turning to books the public naturally will select such material with which it is familiar. Those books which have been

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The Traveling Library, one method of making good books accessible to some of the sixty millions of persons who, it is stated, are practically without public libraries.

Film Story of Mr. Noun, Miss Pronoun and Other Inhabitants of Grammar Row

By Alice Ward Bailey

You ask how the film, "Mr. Noun and Miss Pronoun," happened. Happened is the word, for from the time that it was told as a story five years ago, to a little girl puzzling over her parts of speech, through its career as a chalk talk with Carl Rawson, then a cartoonist, now a successful portrait painter and artist, through its incorporation in a book illustrated by Rawson, up to the day when the children recognized themselves and Mr. Grammar on the screen, the film happened—it was not made.

It has been the property of the children until now; when the educators have passed upon it, it will go back to the children to amuse while it instructs them. They know it literally by heart, appreciate the jokes which sometimes escape their grave elders, sympathize with Common Noun in his efforts to find a verb so that he may rent a sentence, love little eight-year-old Pro, poke fun at staid, thirteen-year-old Who, and realize that never again can they confuse the adjective that limits a noun with the adverb that modifies a verb, an adjective or another adverb. As to putting a simple subject into a compound sentence, Mr. Grammar and his policemen, the Rules, have taken care of that.

In his prolonged progress from oral explanation to formal introduction, Mr. Grammar has not always overcome the opposition confronting him hitherto on the printed page. There were dentists who had the children scheduled for treatment at the hours for rehearsal, dressmakers who would not fit little frocks at any other time, apprehensive mothers and scoffing fathers, who did not intend to have Tommy or Polly go movie mad, but the children themselves, bless them, were heart and soul in the project. They came flying across the lawn to the one small street of Grammar Row, calling, "Who has lost her antecedent? Has anybody seen Who's antecedent?" or "I haven't any name. Will someone please give me my name?" For, be it known, every part of speech was tagged, plainly and conspicuously, with his or her name as recorded in the annals of Grammar Row. This led to some amusing combinations, when the parts of speech stood side by side between pictures. The children saw the point and laughed over it. They saw many other things before the summer was over; their own little mannerisms and awkwardnesses, frowning faces learned to smile, clumsy feet and hands to move more deliberately and surely.

The mothers sat on the side lines with their sewing and gazed with a greater or less measure of approval as the work went on; they made suggestions, offered criticisms. Their responsibility, however, was a feather-weight compared with that of the child. The smaller the child, the greater the responsibility. This was their "movie." It is no wonder that their dear faces looked so bright in the picture. The chief difficulty was with Mr. Grammar. The various young men who attempted the part, one by one handed it back to the author saying, "You had better do it yourself, you know how it ought to go better than anyone else." Willy nilly she had to yield.

In line with the higher cost of producing films, the tax on costumes made good at $18, a week, not a cent less. In desperation Mr. Grammar called up a friend, "Has your son a dress coat? Would he let me take it? "He would let you take anything he has." "He hasn't any knee breeches?" "His wife has some thick swimming tights." A ruffled shirt front, ruffles at the wrist, buckled shoes, knee buckles, a cocked hat, a cane, spectacles and field glass—behold little old schoolmaster Grammar stepping jauntily out of the book to conduct Dorothy to Grammar Row, that she may see for herself how the parts of speech live when they are at home.

Dear little houses, how Dorothy loved them—the simple, complex and compound sentences, and Mr. Grammar's real estate office with its swinging sign. All the children loved them and ran in and out of the real doors in spite of policemen Rules and Landlord Grammar, planted vines by the real fences and sat on the real bench by the office door. So the play grew. The adjectives gossiped about their nouns, the adverbs modified their verbs, and one another—Very getting Much down in a wrestling

match; the overworked Adjectives dropped in a realistic faint; Relative Who and the Proper Noun found themselves in the possessive case; C. Noun and little Pro followed suit; Slang carried off his outlaws Gee and the rest; and the baby Interjections exclaimed.

"How could you get the children to act like that?" the author is often asked, and answers invariably, "They were not acting"; and they were not—they happened, like the play. All they needed was to know their names and their functions. They worked out the situations from what Mr. Einstein's followers call "the cogency of logical necessity." Years of thought and experiment supplied the soil for the simple little play, but as far as the play itself is concerned, it happened. A sympathetic camera man and interested producer contributed not a little to the success of the undertaking.

The Book and Its Relation to the Film Library

(*Continued from page* 11)

popularized by the screen will be most in demand. This is equally true reversed. A person will prefer a screen version of some book he has read. Its characters are known to him and he wants to see them animated. Students of history would go to the theater to see a dramatization of Lincoln's life in preference to the so-called feature which contains little of educational value.

Statistics complied by the United States Bureau of Education reveal the fact that more than 60,000,000 persons in the country are inadequately served with books. Where there are no libraries it is found there are picture theaters and in this is seen the value of good pictures, for films of educational value would stimulate the reading of good books. A person becoming interested in a screen topic would further pursue it through the printed page. Thus the value of good films and good libraries is demonstrated.

The American Library Association's Enlarged Program purposes to care for the book needs of those persons now without library service by co-operating with existing library agencies in the extension of the county library system. This system, through branches in towns and villages provided with books by the main library in the county seat and through book wagons, has proved the most efficient method of reaching dwellers in remote rural sections with books. This is but one important phase of the movement, which has "Books for Everybody" for its slogan.

Americanization of 15,000,000 newcomers to our shores by encouraging the reading of books on American aims, ideals and traditions also is purposed. Encouragement of technical libraries in industrial plants, commercial and mercantile establishments, in co-operation with the Special Libraries Association, is likewise contemplated. More books for the blind in the new, uniform Braille type will be fostered and the movement also purposes to expand present library service to men in the merchant marine, to patients in hospitals of the United States Public Health Service, lighthouse keepers and coast guards.

What now is needed is real activity among film interests for the promotion of better films to augment this service begun by the American Library Association.

Sunday Evening Moving Picture Service a Success in This Church

Where the Vesper Service Congregation Formerly Averaged But Seventy-five, Auditorium and Balcony Are Now Filled and Scores of People Are Unable to Gain Admission, and the Morning Audience Also Grows

By Rev. Edward Archibald Thompson
(Pastor of First Union Congregational Church, Quincy, Ill.)

THE First Union Congregational Church of Quincy, Ill., has been showing moving pictures at its Sunday evening services for almost a year with a degree of success that has far exceeded even the highest expectations of those who launched the adventure. For a number of years this church had been holding vesper services with congregations averaging less than 75. When pictures were first shown the audience ranged from 300 to 500, but for the past three months the auditorium and balcony, with a seating capacity of 800, have been filled to overflowing, and scores of people have been unable to gain admission.

This service draws to the church many people who have been counted among the large class of non-church-goers. Some of them are people who were once active in church work, but have grown indifferent and have not, for many years, been in the habit of attending church. There is a large percentage of boys, girls and young people who ordinarily would not think of attending evening service. There is also a group of faithful church people who have already attended morning service and, under ordinary circumstances, would not attend the second meeting, but who are attracted to and helped by these Sunday evening services. These audiences join heartily in the spirit of praise and worship.

The large and inspiring evening congregations are but one indication of success, and not by any means the most important. Morning congregations in this church have grown. The budget subscribed for 1920 is more than 50 per cent larger than any previous year. A class of 77 new members was received into the fellowship of the church at the Easter morning service. This class had among its number many of Quincy's foremost business and professional men. The Brotherhood, the Sunday School and other organizations of the church have taken on new life since the beginning of these "Popular Sunday Evening Services." Of course this service is not alone responsible for the growth and new life in the church, but it has had much to do with it.

Popular Sunday evening services with moving pictures have had much to do with the growth and new life in this progressive church, the First Union Congregational of Quincy, Ill.

It is the object of those in charge of this service: First, to make the service strictly religious and uplifting and at the same time to attractively induce people to attend church and to give them something decidedly worth while every time they attend; second, not to make the pictures a substitute for the service, but a part of it; the devotional service, singing and sermonette, with a vital lesson for the lives of men hold a central place; third, to show only clean, helpful pictures; fourth, the supreme motive is to bring men into a vital realization of the power of Christian living and to present the gospel of Christ in a telling manner.

The meetings are begun with a dignified service of worship, which includes a prelude, call to worship, hymn, prayer, anthem and a song service with hymns on the screen. This is followed by the pictures and the service closes with a short pointed sermon and the benediction. No attempt is made in this church at supplying weak "milk and water" pictures, but travel, scenic, educational feature, dramatic and classical films are furnished. No taboo is placed on good healthy humor in these productions. The pictures are for the most part tales carrying red blood and action, but illustrating a specific moral lesson which is used as a basis for the pastor's closing sermonette.

We have been repeatedly questioned as to where we secure our films and I shall attempt to briefly answer here. For the first few months the Community Motion Picture Bureau, 5 South Wabash avenue, Chicago, supplied our programs and we were pleased with their service. For the past three months, however, we have been selecting our own pictures with much satisfaction. The New Era Film Company, 207 South Wabash avenue, Chicago, has supplied us with excellent films, which have always been clean and wholesome, at a very reasonable rental. We have secured some very good pictures from Matre & Co., 76 West Lake street, Chicago, at the same rental. The Atlas Educational Film Company, 63 East Adams street, has a great variety of pictures at a low rental price and the Famous Players-Lasky Corporation, 845 South Wabash avenue, Chicago, has furnished us with some of our very best programs.

Care must be exercised in selecting these pictures for use in church services. The Lincoln series, entitled "The Son of Democracy," from the last-named company, is excellent for Sunday services and "The Blue Bird" is a splendid production. Pictures equally as good may be secured from many of the other well-known exchanges. We secure synopses of any pictures that may seem to meet our needs, and after finding one that appears to be suitable we get proof that the picture is in every way satisfactory before we order it.

During the first four months that pictures were shown at the Sunday evening service in the First Union Congregational Church of Quincy, the loose collections did not quite pay for the picture service, but since that time it has frequently doubled the expense of the evening picture program, including film rental, express charges, hire of union operator and other incidentals connected with the pictures.

After all is said and done it is the manifest spiritual results that have been most gratifying. The church that introduces the moving picture, thinking that it will solve all problems, is doomed to disappointment. If the only object is to draw crowds, both church and minister will have troubles greater than they now have. If it is to make nothing more than an entertainment it is an abomination unto the Lord. If prayer, consecration and a genuine spirit of Christian service is back of the undertaking, it may be a means of great Christian uplift and salvation.

I believe in good moving pictures so thoroughly that I see no reason why churches, even in small communities, should not use them to raise the tone and control the social life, as well as the religious life of the community.

A new feature of church community service was instituted about four months ago. New moving picture equipment was in-

Rev. E. A. Thompson

stalled in the chapel of the church and since that time has been used for showing good, clean, wholesome juvenile picture programs each Saturday afternoon for the children of Quincy. The pictures are shown free of charge and the audiences have varied all the way from 275 up to 650.

This new act of real service on the part of the church has aroused a good deal of interest and has caused considerable favorable comment among the citizens of Quincy. The result has been so favorable and the need so great that the leading Methodist church of the city has installed a similar equipment and began to show the same type of pictures on Saturday afternoon, April 24.

A careful survey made last December by the official board of the First Union Congregational Church revealed the fact that there was not to be found in the whole city of Quincy a good wholesome program provided regularly on Saturdays, which was exclusively for the education, entertainment and moral development of the children of the city. Most of the city's children had a great deal of spare time on Saturday, without any adequate provision for its proper occupancy. The Chamber of Commerce, Rotary Club, Lions Club, Kiwanis Club and Parent-Teachers' Associations of the city felt concerned about this matter and were seeking proper solutions when the church offered these free Saturday afternoon juvenile picture programs to help in a tangible and effective manner to take care of some of the spare time.

The life of the average child is greatly influenced by moving pictures, and the official board of this organization felt that it was the duty of the church, as well as of parents, to see that children are allowed to witness only pictures that help make them better citizens. Good moving pictures are wonderful character builders, while bad or suggestive ones are the most deadly character destroyers. It is the purpose of these Saturday afternoon children programs to help mold the character of children and young people by providing clean broadening entertainment for them.

The program is usually composed of four reels of varied pictures. Fairy tales, educational, scenic, athletic, historic, dramatic and comedy pictures are shown. The program ordinarily closes with a good clean one-reel comedy, which greatly pleases the children. Parents send their little ones with perfect assurance of a good and helpful as well as an amusing program. Scores of them have voiced their approval and appreciation of these pictures for their children. One mother stated that it solved the Saturday hour of practice on music lessons for her two children. Previously it seemed to be an all day's task to get this accomplished, but now if the practicing is completed by 1:30 p. m. the children may attend the pictures at the church, and it is needless to state that the music lessons are cared for before the appointed hour. Many different advantages have been expressed by other parents.

The expense of the equipment and of the weekly pictures has been considerable, but from the standpoint of the church the results have been most gratifying. The effect upon moral uplift and character can never be measured in dollars, but only in the infinite value of human life. Then, too, the Sunday School has increased very materially in attendance and interest during this period. There has been a noted development of interest and new life manifested among the children and young people of the church, and the leaders of this organization are thoroughly convinced that this is a public service that the church should seek to render wherever possible.

In Emporia, Kan., the men of St. Andrew's Brotherhood Chapter, St. Andrew's Church, Rev. Carl W. Nau, rector, are still having wonderful success with their downtown community picture service, held the first Sunday evening of each month in the Electric theater. One of the features of this service is the singing of the hymns by the congregation. The services have created much interest and comment. Many inquiries have been received for detailed information on both the services and the pictures.

Screen Will Aid in Memorial Day Honors to American Soldiers Killed in France

A fitting memorial has been arranged by the American Committee for Devastated France by which the entire American public will be able to pay their homage to the boys who sleep in the poppy fields of France. An appeal has been sent out by the committee at New York headquarters, 16 East Thirty-ninth street, that asks the co-operation of the entire country in honoring the memory of the American soldiers killed in action. A telegram has been sent by the Hon. Myron T. Herrick, president of the American Committee for Devastated France, to every governor in the United States, asking his co-operation in calling upon all moving picture houses to throw upon the screen on May 30, specially prepared slides showing the graves and cemeteries of the Americans in France who made the supreme sacrifice. Replies from all over the country express the approval and support of the different governors in the movement.

Approval has been secured from the Graves Registration Department at Washington. These pictures are taken from actual photographs, and the American Committee has assurances that May 30 of this year will see a repetition of the same thought on the part of the French in the care and decoration of the graves of our boys as was so manifest a year ago. It will be consoling to the families of the boys who have made the supreme sacrifice to know and to see the reverence with which the bodies of our soldiers are honored in French soil.

Screen Advertisers' Meeting

The program of the Screen Advertisers' Association of the World, at the annual convention of the Associated Advertising Clubs, at Indianapolis, June 6 to 10, will be of interest to a large number of delegates, as it will show how the moving picture medium is serving and how it can serve as an advertising medium now. The sessions will take place on both Monday and Tuesday afternoons, June 7 and 8, and much of the time during the latter session will be devoted to an "experience meeting," when prominent advertisers will discuss their usage of moving pictures as a business builder. Industrial and educational films will be exhibited on the screen in the Claypool Hotel convention hall every afternoon and evening of the convention from four o'clock until ten o'clock. These films will show both national and local advertising campaigns.

Painting Made for Cover Illustration Depicts Family Group Watching "Topics of the Day"

Norman Rockwell, the well-known artist, in a beautifully executed painting has depicted a typical American family group—father, mother, older daughter, older son, little daughter and little son, registering, respectively: appreciation, approval, amusement, delight, enjoyment and glee—"When 'Topics of the Day' Is Flashed on the Screen." This painting was used as a cover illustration on The Literary Digest, which has a circulation of over a million, and

Timely Films, Inc., the producers of "Topics of the Day," issue it as an art insert in the motion picture trade journals, as well as giving it prominent display in over 300 daily newspapers in the United States and Canada.

Value of Moving Pictures in the Study of All Plant and Animal Life

The Screen Is Giving to the Children a Truer Picture of Characters Met in Mother Goose Rhymes and Is Acquainting Boys and Girls With Animal and Plant Life in All Countries

By Jerome Lachenbruch

THE use of colored pictures in acquainting young children with the habits of animals; the personification of animals in order to lend a human touch to their instincts, and the building of stories of their daily lives have brought delight and information to the growing understanding of the young. We have always used the pictorial method for imparting fundamental knowledge of this sort. Old Mother Goose, with her brood of horses, dogs, cats, mice and ducks, has given many of us our first love for the creatures of the field, the lake and the air. Many of us still recall the old book with its well-thumbed pages, and easily re-visualize old Dapple Grey or the Mouse That Ran Up the Clock. These were our first acquaintance with the world beyond the nursery, and they prepared us sympathetically for our future meetings with it in the flesh. They assured our understanding of the problems of animals by humanizing them.

But in the old nursery books, our facts were romanticized. We did not see Dapple Grey as a horse, merely. He was the personification of princely virtues in a form more glorious than our own poor human framework. And when we went to school, and observed the indifference of cats and ducks and horses to our every attempt at friendship, we decided that the ideas we had gathered from Mother Goose had to be somewhat modified. The love for animals remained, but we now discovered that they were just animals with qualities that we gradually learned to know. And as our school sessions continued, we became more familiar with those qualities that our experience had impressed upon our minds as interpretative of the various animals we knew.

In the capture of alligators the men must frequently wade into the streams and get on the alligator's back in order to subdue him

The picture books of nursery days are fairly adequate for the extremely young. But they prepare the child's mind in a peculiar way for his later encounters with living things. He conceives them as humans, and is often nonplussed when he meets them face to face and they refuse to speak to him in his own language. In other words, he has several things to unlearn. And the only reason that Mother Goose educational ideas have persisted is that the development of the child mind is a comparatively slow process, and memory in the early years is of short duration. Consequently, it is no great wrench on the child's impressions to change his conception of a talking animal into one that mews, or barks, or neighs.

An uncomplimentary and not untrue reflection on our educational methods is the fact that children know little more about animals at the age of twelve than they do at the age of five. The romantic or, to express it in other terms, the human qualities of animals have been impressed on the young child. Little is added to these early conceptions until the child becomes a high school student in elementary zoology. In early life, the child's imagination has been fired with the romantic idea of a horse as a man. This is quite as romantic as his conception, in later life, of a beautiful girl as a goddess. He learns from both these romantic structures of his imaginations, but in between these ages, he fills in the gaps of romance with prosaic interpretations. And he profits only in so far as he has the power to see romantic relationships between the prosaic facts in his studies and the activities of living things about him. In a large use of the word, romance is his teacher.

One of the cardinal virtues of effective teaching lies in the ability of the instructor to stimulate the imagination of his pupils. Teachers who have fired the minds of their charges with the enthusiasm that developed their power to build upon facts and so discover in themselves that quality of mind we call by so general a term as "vision," are indeed extremely rare in any student's life. Sometimes "vision" is revealed to the student in a sudden and happy manner. The writer recalls most vividly the thrill which followed his first peep at a piece of leaf through a microscope. This was through the indulgence of a wise instructor. The experience revealed new realms of existence to him, and showed him how far from accurate is the mechanism of the things about him as disclosed by the naked eye. Moreover, it drove him with dynamic force into that sceptical period which most people live through, all because a microscope revealed the fact that millions of living things passed through their life cycle without any help from us. If this was so, how many of our judgments must be crude! How many entirely false, because we have not the fineness of intellect to perceive the true relationships of people with their environment. The cure for scepticism is more knowledge. Goethe phrased it beautifully on his deathbed.

"More light, more light!" he exclaimed despairingly to a fast receding world.

Today we stand on the threshold of an age in which invention is doing for the world what a peep into the microscope has done for many a routine student. It is opening the golden gates of the imagination for all. Among the inventions of the present era, the motion picture is one of the most important.

To mention only one phrase of the modern motion picture, the educational photoplay, let us see just how it may help the young child to obtain a true impression of the world of animate things.

Quite recently, the Goldwyn-Bray company made a photoplay showing the breeding of pheasants. The birds were of many varieties, from the ordinary game birds to the beautiful wild golden pheasants that are often seen strutting about fearlessly on the front lawns of the home in some of our northwestern cities. The children of Portland, Ore., do not read their picture books. Their parents take them to the windows and show them the pheasants on the lawn. And through the photoplay, the same visual learning is made possible.

In Fork River, N. J., thousands of pheasants are raised every year under the most scientific conditions. The birds are shown on the screen in every stage of their growth from the time they break through the eggs until they are shipped to restock our forests. The nests are shown in close-ups, as well as is the method of feeding the chicks. After seeing a picture of this kind, the child lets his imagination build upon a reality rather than upon a fairy-tale fiction. And the reality is even more beautiful and fairy-like than the fiction—for it is alive.

Another picture that comes to mind in this connection treats of the capture of alligators. It was made by the Ford Educational Weekly, and shows how men, barehanded, enter alligator swamps in quest of the dangerous reptiles. In some instances, the men wade into the streams, get on the alligator's back and subdue him. It seems that when the alligator's mouth is held wide open, he is powerless in the strong arms of his conqueror. This type of picture is more thrilling to the growing boy than the wildest of wild west photoplays. He knows of the danger involved; he acquires the profoundest respect for the skill and the courage of the alligator hunter; and, besides, not only learns how alligators are caught, but permits his mind to roam in the tropics and there find examples of fauna and flora that his every day experiences and his school books have not been able to make real for him. Moreover, he will find a type of man new to him, the native who plies the flat, canoe-like skiff in which the alligator hunter skirts the shores of the streams in his search for eggs and for mature alligator specimens.

The educational motion picture has shown the way for the introduction of a new pedagogic method—the animated pictorial method. A beginning has been made to introduce it in some public and parish schools. It must soon be accepted as a fundamental means of instruction by all institutions of learning.

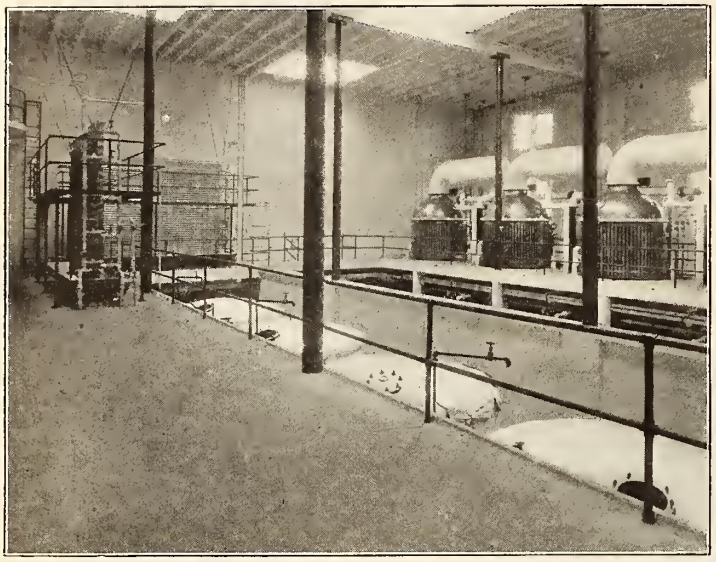
Plans are being matured by the Buffalo Society of Natural Sciences to give in the future to every section of the city of Buffalo the benefit of illustrated lecture courses on interesting educational subjects. The society will co-operate in this activity with the city council, the department of education and the department of public welfare. The plan thus far outlined provides for lecture courses extending from October to April next season to be given at the various high schools of the city.

This Moving Picture Gives Us the Story of How Evaporated Milk Is Made

By H. G. Stibbs

(*Carnation Milk Products Company, Chicago*)

In these days of high milk prices the possibilities of evaporated milk have been considered by many housewives. During the past ten years the American housewife has used evaporated milk only in cases of emergency—when she was unable to get fresh milk of good quality, or when the weather was such that she could not keep



Interior view of the Carnation milk condensery showing the vacuum pans and cooling coils

bottled milk. To acquaint her with the purity of the product, its advantages and the various processes through which it must pass before it reaches the ultimate consumer, a film of the story of evaporated milk has been produced. The picture starts with a domestic science instructor entering the class room and after a brief announcement of the advantages of evaporated milk—the convenience, economy and absolute safety, she tells her audience what she saw on a visit to a model dairy farm and to a sanitary condensery where the fresh whole milk is received, part of the water taken out, and the milk hermetically sealed in cans and sterilized. The dairy farm visited was the Carnation stock farm at Oconomowoc, Wis., where many hundreds of registered animals are kept for breeding purposes, as well as the operation of a model dairy.

The scenes at the condensery show the milk trucks coming in loaded with bright, shiny milk cans, all covered with tarpaulin to keep out the dust and heat. Views are shown of the receiving of the milk, the weighing and the testing. The spotless kitchen in which are located the vacuum pans and the cooling coils, and the glass-lined storage tanks (capacity 2,000 gallons each) is interesting to the observer who appreciates handling food products in the most sanitary manner. The automatic filling machines, which have a capacity of 96 cans per minute, the testing and the sterilizing department are interesting not only to the housewife, but to the man who observes from a technical viewpoint. The speed of the labeling machine and the packing of 48 cans in a case by one operation is a sample of modern invention of efficient machinery. This is followed by the loading of refrigerator cars—approximately 1,000 cases per car.

The domestic science demonstrator shows, by a practical demonstration, the uses of evaporated milk, as cream in coffee, on cereals, fruits, etc.; for creaming vegetables, for making ice cream; for drinking. In her drinking demonstration she gives the milk, diluted, to several children in the audience. Thus the story is told of evaporated milk—just pure cow's milk with part of the water evaporated, hermetically sealed and sterilized—used in the home for every milk purpose.

The film tells a complete story, and the housewife is usually convinced that evaporated milk is absolutely safe for use in her own home. By this educational film much time and expense is saved, should the housewife desire to see these actual operations by a personal visit. This film can be had upon application to the Educational Film Department of the Carnation Milk Products Company, Chicago or Seattle.

A film entitled "Uses and Abuses of the Twist Drill" was recently shown factory workers and shopmen of Syracuse, N. Y., in order to teach them the proper use of twist drills under various conditions.

Motion Pictures Create New Popular Interest in the Work of Foreign Missionaries

That motion pictures can play a vital part in strongly stimulating popular and active interest in foreign missionary work was strikingly demonstrated recently in connection with an eight-day Church Missionary Institute at the First Presbyterian church of Crawfordsville, Ind., under the leadership of Dr. C. E. Bradt of the Presbyterian Foreign Mission Board. Every evening illustrated lectures were given to filled houses on foreign countries where mission work is carried on, and on Thursday night the six-reel missionary photoplay, "Problems of Pin-Hole Parish," produced and circulated by The World Missionary Drama League, Stevens building, Chicago, was shown before a capacity house of over a thousand people, in the largest motion picture theater in town, on one of the worst winter nights of the year, with the streets and sidewalks covered by ice, making walking and riding difficult and dangerous.

Large numbers of people were there who seldom attended any church and would not even consider going to an ordinary missionary meeting, yet there they sat in a real missionary meeting under the camouflage of the universally popular motion picture. The results of the missionary institute using the pulling power of this missionary photoplay testify as to the value of such a method. Sixteen college trained young men and women of the First Presbyterian church of Crawfordsville volunteered to go as foreign missionaries. Not only that, twenty-two parents testified that they were willing for their children to go as missionaries, and twenty-five business men and women dedicated their business to the extension of the kingdom of God in the world. The members of the First Presbyterian church voted unanimously their desire to add to their yearly budget a sufficient amount to support a missionary on the foreign field. The power of the motion picture in vividly presenting to the eye the cause of missions is becoming more and more evident.

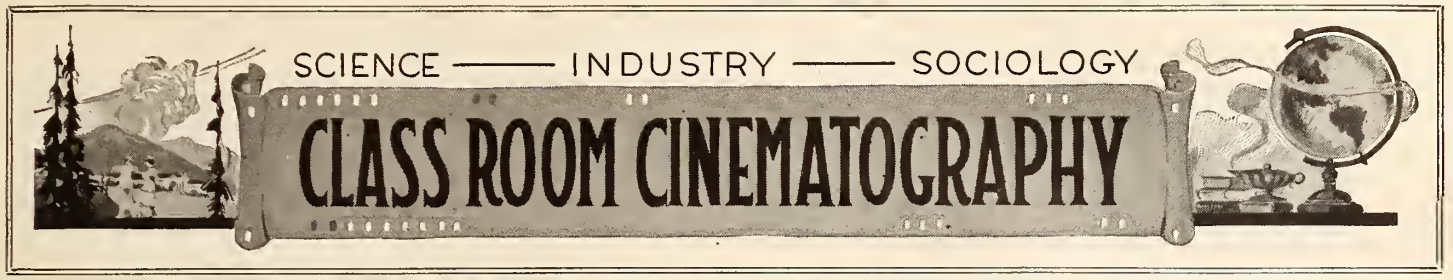
Screen Will Show Agricultural Wealth of the South

Moving pictures will be used extensively this year to show the opportunities offered by the southern states to the settler, the homemaker and the farmer in many lines. The government and development associations in the South have been co-operating in plans for this work. Over 15,000 feet of pictures have been taken during the past year illustrating farming and development work in

Carnation contented cows in pasture on the stock farm of the Carnation Milk Products Company near Seattle

many southern states under an arrangement between the Interior Department and development organizations. Besides purely official educational films, special films have been prepared combining entertainment and informative features. They will be shown at conventions, county and state fairs, farmers' meetings, agricultural schools and colleges, and on other fitting occasions. The pictures will show the great development work going on throughout the entire South that will result in a material increase in food supplies of the nation and the world. They will show also land development operations, including drainage of wet lands, blowing up of stumps, ditching, road building, grading, plowing and cultivating with modern machinery, and will disclose enormous yields of cotton, corn, velvet beans, grasses, sweet potatoes, sugar cane and other crops on the cutover lands in that section.

The last of a series of illustrated lectures on church history was recently given by Rev. Cole of the St. James church, Elgin, Ill.



By Carl H. Pierce

(Vice-President of Kineto Company of America)

ONE morning recently Dr. A. G. Balcom, assistant superintendent of schools of Newark, N. J., called at our office to discuss the Charles Urban "Movie Chats" and Kineto Reviews, which he has "signed" for his schools, and he dropped so many hints as to the future of the moving picture, both for entertainment and for educational purposes, that it seems as if you ought to have this information for your service and profit.

"Among other things," said Dr. Balcom, "the exhibitor should realize that the school and the church are not the natural-born antagonists of the moving picture theater—rather are they the theater's natural co-operators, for in the schools that are equipped with projection machines we are not only building the future clientele for the moving picture theater, but we are educating the parents of the children to go to see moving pictures. It is probably conservatively true that fifty per cent of any community does not see every picture. The percentage might run higher than this, but I wish to keep on the safe side. Therefore, if half of the community did not see a certain picture which ran its full time in the local theaters of the city, it certainly will not harm the exhibitor if, months afterwards or perhaps years afterwards, that same feature is run in what might be called an educational spirit.

"The exhibitor probably realizes that the pictures we would wish to run are not only the best but those with educational value, like the works of Shakespeare or some similar standard work of literature. Thus when plays like Macbeth are shown, we are not only helping to make 'fans' for the exhibitor, but we are educating his community to the better class of pictures, and we are educating the better class of people to those pictures. Since the exhibitor will always derive the greatest amount of profit—the most lasting profit and the most satisfactory trade—from the best class of people in his town, it follows that, by so educating the best people in his city to the best in pictures, we are what might be called 'the exhibitor's friend,' or 'the exhibitor's right arm,' and it would be fine for every exhibitor to feel this way because, as in Newark, where exhibitors have co-operated with schools, there has been success.

Pictures Big Help in Nature Study

"As some exhibitors might not get the 'school angle' unless they had been school teachers and principals, I am going to tell why such subjects as the 'Movie Chats' and Kineto Reviews are helps to children. One of our teachers has a class of little Italians that have never been outside of Newark and rarely if ever outside of their own district in the Italian quarter. To these children this teacher, in taking up the subject of physical geography, had described the ocean, but no matter how she visualized the ocean in mere words, they had little or no definite idea of what the ocean is like. In your Chats No. 1 there is a series of views of the ocean at its best—the dashing spray—the long swells—one can feel himself on the bosom of the ocean with the salt in his nostrils. Imagine the joy of the teacher to find this touch of ocean in the 'Chat' and the benefit to the children through this visualization. Another instance was where the kindergarten teacher was passing the auditorium while Beautiful Paris, Kineto Review No. 1, was showing. She stopped, and seeing some ducks on one of the Paris lakes, asked permission to have the reel run off for her children, for they were studying the movements and habits of animals and fowl, and this fitted in with their studies.

"Take the subject of biology and nature studies: in these the moving picture is absolutely essential. I am a firm believer in all kinds of pictures, slides, stills, stereopticons, etc., but there is a niche which the moving picture alone can fill,. for it gives that true-to-life representation which alone reproduces nature as she is—life as it is and reality at its best. This is what we need; this is what the exhibitors as well as the schools are doing in their part to supply the people. The exhibitors should not forget that they have children of their own, who will succeed according and in proportion to the way in which these little ones are educated. If the education is up-to-date and thorough (as only the moving picture can supply) then the exhibitors' children will be able to cope with the battles of the world; but if the exhibitors' children have mediocre training in the community's schools because the schools have been poorly equipped or not equipped at all with facilities for moving pictures (due either to the fault or negligence, in part or otherwise of the exhibitors or their friends) then the exhibitors' children will not be able to hold their own with children of communities wherein the exhibitors and the schools have stood shoulder to shoulder in this matter.

"Therefore exhibitors should welcome every advance both in the educational picture and in the educational equipment which goes into the schools, for the schools will never rival the moving picture theater as a place of amusement on the ground of the principle that the shoemaker must attend to his last. Both the schools and the theaters have their legitimate place in the community. That the schools, as in Newark, are going to become more and more equipped with projection machines and with educational pictures is unquestionable, and the wise exhibitor will be he who uses every means to help the schools to obtain proper equipment.

Exhibitors Co-Operating With Schools

"This could be done in a number of ways; here is one: Suppose every exhibitor were to make it his business to see the prominent people of his city and, because of his superior knowledge in such matters, he were to offer his services to help the schools get proper projection machines. Think how this would hasten and help the work that is now, in some cases, wholly upon the back of the overworked and often underpaid school teacher. This co-operation from the exhibitor would be felt and appreciated by the local teachers and authorities; and it would doubtless reflect back to the exhibitor in the way of increased patronage. I recall a theater, not far from Newark, that was losing money. A wise manager was selected and the first thing he did was to get in touch with the board of education, convince it that he wished to do everything he could for the schools. Within a short time the theater that had been a failure was a success, due to the combined efforts of all. This is no uncommon experience—perhaps many exhibitors who read this article will feel that it is their own story retold to them.

"Whatever your experience; whatever you and your house may have done in the past, you have an opportunity now to do something which will surpass your records of the past. Why not start this moment to see how you can further the cause of education in your community. Call up the board of education, the women's clubs and perhaps some prominent citizens who have expressed interest in such work, and indicate your willingness to start in at once to help further this cause Picture the advancement that would be made throughout the United States during this year of 1920 if everyone were to do this. Manufacturers are willing and anxious to make educational pictures, and if the schools, churches, Rotary, Kiwanis and other clubs, Y. M. C. A.s, Y. W. C. A.s and other organizations are equipped to show them—and then this will happen when such centers become equipped—your theaters will have a patronage such as they never enjoyed before. This is a prophecy, but it will be fulfilled; and the evidence that it will be fulfilled is found in the prosperity of practically every theater in the United States. Every 'fan' that is made by any one of these coming centers is a 'fan' for you, and every child that is educated to the moving picture is a future, permanent prospect for you also.

Securing Support of Community

"The prominent women of your community should be a help in more ways than one. If you show them that you are sincere in this desire to see proper equipment in the schools, so that your children and theirs can get the right kind of visual education to accompany their text books, then they will take a greater interest in your theater and see that the right pictures get the right kind of support while they are running in your theater.

"In Newark we are thoroughly convinced that the moving picture in the schools has come to stay, and we are anxious to get all the material we can to help fill up our screens. This means that manufacturers must have distribution for their product; it also means that if everybody will help, we shall eventually (let us hope, in the near future) have enough schools with projection equipment for manufacturers to feel this worth while. Meanwhile the efforts of such manufacturers as Mr. Urban and others who have pioneered are appreciated, for every one of these reels is both entertaining and instructive; they teach the children many things and are invaluable to the growing child and to grown ups. Come to Newark if you get the opportunity, and let us show you what use we make of the moving picture and how the schools here have co-operated and are co-operating with the theaters to help make the picture in both school and theater a success."

Instructional Productions of the Month

Contents of NewsWeeklies, Screen Magazines, Industrials and Scenic Reels, Which Have a Regular Release Date, Will Be Reviewed in This Department.

Home Life of the Seminole Indians

The home life of the Seminole Indians in their camps among the Everglades of Florida, as well as some beautiful scenes taken among the Everglades, form the Ford Educational Weekly No. 202, "Home of the Seminoles." An intimate glimpse is given of the life of this tribe of Indians, showing their camps and their primitive cooking equipment by which they turn out very appetizing looking fried fish and cake made from ground up roots. All of the work is done by the women, the gardening, care of the chickens, care of the children and the making of clothes for the family. Beautiful scenes among the everglades with the hanging moss and artistic reflections of the foliage in the river, also shots in the dense woods are given. Distributed by Goldwyn.

"Pussyfoot" Johnson Shown in Recent Kinogram

Ten delightful news items are contained in the latest Kinogram No. 35-A release, distributed by the Republic Distributing Corporation. Among the more interesting screen news is W. E. Johnson, known the world over as "Pussyfoot," who makes his triumphant entry into this country after a vain attempt to place London on a dry basis. Uncle Sam's warships sailing home after maneuvers in southern waters; a charming comedienne attempting to set a new fashion in Canada by appearing in denims on the streets of Montreal; a thrilling auto race on the race track at Atlanta; the Princeton varsity eight under the watchful eye of Coach Spaeth going through a hard afternoon's work in preparation for a big race; Vassar college girls in an exciting baseball game are shown. Rounding out the release are Ex-Mayor Hanson, the man who fought the Reds in Seattle, posing especially for Kinograms; George Gray Bernard, famous sculptor, discovering a light effect that opens the eyes of a modeled image, and Columbia University scout leaders in action at Palisades, New Jersey.

Selznick News Contains Many Bright Bits

While nothing of a sensational character is contained in the latest release of Selznick News No. 7-A, its composite whole is evenly and intelligently distributed. "If Abe Lincoln Came Back," one of the news items in the release, shows the martyred president, portrayed by Ralph Ince, who imperosnated Lincoln in "The Land of Opportunity," visiting the scenes of '61. Herbert Kaufman, the editorial writer whose messages are read by millions of magazine readers, is shown for the first time on any screen just prior to his departure for Europe. A young man from Holland, said to be eight feet, five inches tall, is seen setting foot in this country; slow motion pictures showing how Fifth avenue, New York, behaves itself; high water and darky life scenes due to the Mississippi flood; athletic girls on the beach of California; political Tom Watson, "Sage of McDuffie," said to be a political probability from Thomson, Ga.; English athletes showing their stride at Franklin Field, Philadelphia, and a few other odd, but live screen bits round out the News.

The Enchanted Garden Seen in Pictograph

The Yosemite National Park in California is noted for its wild flowers. They grow there in luxuriant abundance. The wonderful California climate tends to give them a brilliance of color unknown in other parts of the country. Under the pines after the snow is melted, you are given a glimpse of the beautiful snow plant. Then in a series of vivid close ups you see it actually grow. In real life it grows an inch a day. The camera man set his camera up before the bud and turned the crank a few frames every thirteen minutes, day and night, for a week in order to get the picture which is presented on the screen. Dr. Simon Flexner is the famous pathologist and bacteriologist. He is director of the Rockfeller Institute of Medical Research and discoverer of the serum cure for spinal meningitis, the nature of the cause of infantile paralysis and other diseases. We see him actually in his laboratory at the institute—probably the finest equipped laboratory of its kind in the world. Times Have Changed—a cartoon by Max Fleischer and L. M. Glacken—humorously contrasts modern customs with those of two centuries ago. Modern man is upbraided and tongue lashed by friend wife. This quickly dissolves to a scene showing a husband and wife of 200 years ago engaged in a tongue lashing. Fortunately for him she is conveniently seated on the end of a ducking stool and when her tirade becomes a little too much for hubby, he simply pulls the lever and ducks her.

New Screen Magazine and International News

Universal's New Screen Magazine No. 65 contains many interesting scenes showing how a big New York railroad terminal is operated, and the complicated mechanism necessary in the daily handling of New York's millions of commuters. The subject throws considerable light on how the recent railroad strike paralyzed the metropolis so quickly and effectively. International News No. 21 shows for the first time in this country scenes of the new army of free Arabia, taken at Damascus, Syria. Prince Zeid and the Bedouin sheiks are shown in their preparations to resist the French mandate over Syria. The Prince also reviews the new army, formed to fight for free Arabia. A hot contest is being carried on throughout the United States for the election of Republican delegates to the national convention. The public has a chance to see General Wood and Johnson, two aspirants for the Republican nomination.

Burton Holmes Finds "Lake of Sun and Moon"

Hidden away in the interior mountains of Formosa is a mysterious lake bearing the title of Lake Candidius, but also known as the "Lake of the Sun and Moon," shown in a June release of Paramount-Burton Holmes Travel pictures. Many of the inhabitants around the lake seldom know the feeling of hard ground underfoot as they live almost from the cradle to the grave upon small rafts anchored in the lake. The rafts consist of a huge shelter house on one end while on the other end is a large sweep, an amateurish fishing device by which the inhabitants obtain their daily food. On festive occasions, such as "The Rice Festival," ceremonies are conducted ashore, consisting of a series of dances. An oriental

The "Lake of the Sun and Moon."

orchestra playing jazz music is the principal feature of the occasion and everybody one-steps in oriental understanding of the term. In the nearby lowlands Mr. Holmes introduces his audience to the geisha dancers, one of the initial tokens of the Japanese rule under which Formosa has recently come. Lively athletic contests conducted by Japanese schoolboys, children of the officials of the new Nipponese administration, form another distinctive feature of this film.

"Color in Textiles" Shown in Prizma Release

Not all beautiful colors are grown by nature, as is evidenced in the new Prizma release, "Color in Textiles." The extraordinary feature of this film is its comprehensive presentation of the manner in which textile printing is done and its truthful portrayal of these same colors. The textile printing process is the result of years of study on the part of mechanics and chemists. The start of the original design is shown and is followed with the reproduction on zinc plates of the artist's original conception. From the zinc the design is reproduced on the master plate, from this to the print roller by means of the pantograph machine. The rollers are etched by acid, then by hand and finally placed in a huge press. One roller is made for each color desired. The preparations of the dyes, starches, etc., are carefully shown, as are the drying and winding processes. The final shots are those showing the kimonos made from serpentine crepe.

SCENARIO — PRODUCTION — DISTRIBUTION

THE OTHER FELLOW'S IDEA

When Will We Have Better Moving Pictures?

By C. F. Bateholts

(General Electric Company, Schenectady, N. Y.)

WHEN are we to have better moving pictures? The question at first appears simple enough, and the answer seems to be, we are getting them day by day. More mature thought on the subject, however, leads us to believe that the question is a complex one, involving many and varied problems. To form a mental picture of what one may fancy approximates a correct answer, I believe will tax the imagination to as great, if not greater, degree than is necessary to prepare many of our present-day productions.

A young man recently applied to me for a position in connection with motion picture work. To my first and most natural questions, What do you know? and What can you do? he replied that he knew all about motion pictures, and that there were no duties in connection with them he could not perform. Instantly I was eager to sit at the feet of this young "Solomon" and learn of him. If he possessed the knowledge he claimed, he should be qualified to answer readily the following pertinent questions:

Q.—Have you ever prepared a scenario? A.—No.
Q.—Have you directed a production? A.—No.
Q.—Have you operated a camera? A.—As an assistant camera man.
Q.—Have you developed film? A.—No.
Q.—Have you edited films? A.—No.
Q.—Have you prepared the advertising material used in exploiting films? A.—No.
Q.—Have you circulated films? A.—No.
Q.—Have you operated a motion picture projector? A.—No.
Q.—Have you exhibited pictures as a business? A.—No.
Q.—Have you studied the public mind so as to understand the scope of its comprehension in order to provide pictures which the less developed type of mind is capable of grasping, and which at the same time will not insult the intelligent? A.—No.

Preparation of Good Scenarios

Ten reasonable questions to which I received nine negative answers, and the tenth, according to the profession as I understand it, is that of a second rate man. It occurred to me that if the knowledge this fellow possessed warranted his seeking a "position," what I was in need of was a man capable of doing a "job." It seems fitting to differentiate between a man looking for a "position," who knows less than one per cent of the fundamentals of his industry, and the man who knows the "job."

To my way of thinking, these ten questions, while simple, are straightforward and have a direct bearing on the subject. In fact, I think that each question might be divided and subdivided in order to study and understand its full relation to the whole subject. If this reasoning seems sound, let us take up question one and study briefly its relation to the other questions, and what the sum total of the question amounts to.

Question One—Have you ever prepared a scenario? "Scenario" is a pretty word, but it might be more generally understood if called a plan of action, or imagination reduced to tangible form, the product of thought emanating from various types of minds. The first consideration, doubtless, is the commercial value of the product. With this end in view, the author of the scenario will most likely exert his utmost effort to making it a commercial success. It seems quite unnecessary to attempt to analyze the minds or motives of the authors because the productions tell the story.

As questions two to nine are but the vehicles by which the product of question number one is delivered and connected with question ten, we will discuss them later. For the time being, let us consider question ten and its direct relation to question one.

In the first place, judging from the growth of the industry, the scenario producers have a very keen sense of salesmanship, regardless of their other mental abilities. There are, as we are well aware, many beautiful productions, inspired by high ideals, the product of noble minds, intended either to amuse, entertain or instruct, and doubtless serve the purpose in a splendid manner. These may be placed in a class by themselves and eliminated from consideration for the time being.

There is, however, another and quite different class of productions, a class which is an insult to intelligence; a stumbling block in the path of the ignorant and a millstone about the neck of the weak-minded, the class where the authors—I use the plural now as I am not sure whether the responsibility rests wholly with the author of the scenario, or whether his plan has been mutilated in passing through the machinery of production—at any rate, the class in which murder seems to be the keynote, making it necessary to display all the light artillery a lunatic might imagine. Others, equally contaminating, are those which fairly thrust criminals at the audience, or where the wrecking of the home is exemplified.

Pictures of this kind are exciting to be sure, but it seems to me that Emerson hit the nail on the head when he said, "There is no beautifier of complexion, or form of behavior like the wish to scatter joy and not pain around us." I often wonder whether or not the authors have studied the public mind sufficiently to understand its likes and dislikes. Lynchings are doubtless exciting, but who desires to witness them? Our statutory laws make plain our feelings in regard to murder and other degrees of crime. If the public is justified in establishing laws to prevent these things, it is evident that it does not care to witness the occurrence.

Scatter Joy and Not Pain in Pictures

Why do we lock our doors at night? Is it solely because we do not care to lose our valuables, or partly because our moral scruples instinctively bar crime in all its phases? If we do not care to witness these episodes in real life, why should they be thrust upon us by means of the most vivid medium known? It seems to me that too much is being taken for granted in assuming that this class of pictures is meeting with public approval. They are produced, either on this assumption or for financial returns, hoping they will be carried by the power of the better productions.

Unless I am very much wrong in reading the signs of the times (and I have read them in forty-six of the forty-eight states), a "change of front" is necessary. I often wonder if, by exerting this mental energy along more wholesome and sound lines, it would not be possible to imagine situations which will be equally thrilling; more in keeping with the ideals of civilization; situations which will "scatter joy and not pain," and which will tend to advance rather than hamper civilization.

At this time we are emerging from the greatest period of misery in history. The people have seen or heard so much of brutality, crime and even death, that they are eager to close their eyes to this sort of thing. Their heads are lifting, seeking that which will make for their betterment. Judging from the many favorable comments on the news weeklies, they are thirsting for knowledge. There seem to be many opportunities ahead in expanding the moving picture along educational lines.

Industrial Machinery Made Interesting

Take for instance our many and varied industries. They afford ample opportunity for romance, reason and variety. Many of the present-day industrials are a mere mockery of the subject they are supposed to depict. This may be due to the fact that the producers are not sufficiently familiar with the industry to realize the possibilities of the subject, or that the management of the industry is not familiar with the possibilities of the camera and the usefulness of its product. It is also possible, and I think quite likely, that it is a matter of dollars and cents. I think if industrial concerns could be made to realize that quality can be hoped for only through competence and cash, and that the best is the cheapest in the end, much better pictures would be the inevitable result.

Our great men, many of whom are captains of industry, have been made great by the industry. It occurs to me that it should not be at all difficult to imagine beautiful situations along their paths of success—situations which would not only be lifelike, romantic and inspiring, but would, if properly presented, provide "joy and not pain." Pictures of this kind can be made to show that, while we have great men, the world is revolving in the same direction and will continue to do so for centuries to come; that, during these future centuries the world will require just as great men, and that the opportunity is afforded to all who will.

Benjamin Franklin said: "Men should be taught, as though you were teaching them not, and new things proposed as things forgot." I often wonder whether or not, if Mr. Franklin were here today, he would desert his printing press for the moving picture, in order to put his philosophy into practice. Surely motion pictures are a means by which the people can be made to under-

(Continued on page 20)

New Organization Will Stimulate More Intelligent Use of All Visual Aids

By J. H. Wilson

(*Director of Visual Instruction, Detroit Public Schools; Secretary, Academy of Visual Education*)

The National Academy of Visual Instruction, an organization whose purpose is to assist schools, churches, welfare societies, clubs, etc., in securing better production and use of slides, films, art collections, and all forms of visual aids, was formed in Ann Arbor, April 7, as a direct outgrowth of deliberations at the Cleveland meeting of the N. E. A. Dr. Wm. H. Dudley, chief of the Bureau of Visual Instruction, University of Wisconsin, presided while the committee of nine appointed at Cleveland discussed the constitutional policies of the academy.

The almost unique feature about the National Academy of Visual Instruction is that it is composed entirely of professional men actively engaged in promoting some form of visual instruction, who are in no way affiliated with commercial enterprises that have visual supplies of any kind to sell. This organization has no commercial connections and will entertain no such advances. It will exert a great and ever growing influence, and will stimulate a far more intelligent use of visual aids by bringing the school, club, church, etc., into a closer touch with the supply and equipment market.

Purpose of New Organization

The purpose of the clearing house service of the academy will be to keep members fully informed on progress being made throughout the country and the world in visual instruction methods and accomplishments; on film, slide, chart, map, and projector, sources of supply, etc., to the end that those who undertake practical work in visual education in any of its phases may be brought into immediate touch with the most approved educational practices and the best physical products and appliances.

To this end all commercial houses will be given the same consideration. Their membership in the academy as "contributing members" is an endorsement of their product, and only such concerns whose products and business methods meet the approval of this organization will be granted such membership. A mutual benefit to the professional and business elements will result from this direct adherence to unaffiliated policies.

At the Ann Arbor meeting Dr. Dudley was elected president; Charles Roach, Visual Extension Service, Ames, Iowa, treasurer; and J. H. Wilson, Department of Visual Education, Detroit Public Schools, secretary. Those elected to the executive committee are Dr. G. E. Condra, Lincoln, Neb.; J. W. Scroggs, Norman, Okla.; Supt. S. G. Reinertson, Alta, Iowa; Dr. A. W. Abrams, Albany, N. Y.; Prof. W. M. Gregory, Cleveland, Ohio; Prof. W. C. Crosby, Raleigh, N. C., and Dr. Wm. H. Dudley, Madison, Wis. The constitution provides for the election of officers and for the holding of annual meetings. Membership is divided under six titles:

Classes of Membership

1—Active members, composed only "of those engaged in educational, semi-educational or welfare work." "No companies, dealers, agents, or persons financially interested in the sale of visual instruction materials shall be eligible to active membership." Only active members are permitted to vote. Fee, $3.00.

2—Associate members, composed of those interested and not commercially affiliated, may be admitted by a majority vote of the executive committee. Fee, $1.00. Associate members shall receive printed reports of the academy and be permitted to attend all but the executive sessions.

3—Contributing membership admits one to all meetings (except executive sessions) and extends all printed documents of general interest to such members. Fee, $50.00.

4—Honorary members may be elected and granted such privileges as the academy may desire to extend.

5—Life membership fee is $1,000. It permits one to attend all of the meetings, and extends all publications and such clearing house service as the academy maintains.

6—Institutional membership (colleges, universities, libraries, churches and other welfare organizations) carries with it the publication and clearing house service of the academy at a fee of $25.

Any active member may propose names for membership to the executive committee for consideration at the succeeding meeting.

The first convention of the academy will be held in Madison, Wis., the second week of July. At this meeting will be displayed graphically the plans of operation employed by those foremost in visual instruction work, while what has been done and what is most needed will be the basis of talk and discussion. An attempt will be made to secure General John G. Pershing, who was intimately interested in the film service development in the army, and C. C. Meredith, Secretary of Agriculture, as speakers. Visual supplies and materials will be displayed by the various commercial houses.

The invitation to the general convention includes the following: Visual Instruction Departments in universities, public school systems, etc.; principals and teachers in schools and colleges where systematic work in visual education is being undertaken or is contemplated; welfare organizations, such as community center clubs; parent-teacher associations, etc.; departments of photography in colleges; federal departments offering service in films and slides; churches and religious societies; Y. M. C. A.'s, Y. W. C. A.'s, K. C.'s, etc.; the Red Cross; welfare departments in industrial plants; state survey departments (agricultural, geological); commercial men—manufacturers of projection machines, producers of films, slides and other visual instruction aids, editors of journals interested in visual instruction, etc.

Institutions intending to send delegates and commercial concerns reserving space for concessions will please notify the secretary so that proper accommodations can be secured in advance for all.

When Will We Have Better Moving Pictures?

(*Continued from page* 19)

stand the working of our industrial and economic machinery. When these things are better known, our relations one to another are bound to be more harmonious. Then the moving picture will have served its most useful purpose, "my brother's keeper."

Question two—Have you directed a production? A change in the heating system of this department, eliminating the "hot air" and installing live steam, would make for better results. While many pictures show that there must have been much mental energy and skill expended in their production, there are others which make one wonder whether the directors, if they were more familiar with public opinion, would care to have their names shown so conspicuously in the introduction. We will touch upon this further when considering the next question.

Question three—Have you operated a camera? I understand it is generally agreed that a cameraman's duties are largely a matter of mechanics. There are exceptions, of course, but generally speaking they are not schooled in the art of photography, neither are they schooled in the scientific principles of illumination. I have been told that there are cameramen who can get satisfactory results only by the use of certain kinds of light. The Almighty was most considerate when he provided us with but one kind of light, which is just L-I-G-H-T. Unless we are familiar with the spectrum, we are in no position to say what can or can not be accomplished photographically by the use of artificial illumination. How many are aware of the fact that a plaster of paris image can be made to express joy, sorrow or scorn by the application and diffusion of light from different degrees of the spectrum? A working knowledge of this most important quantity should prove beneficial, not only to the cameraman, but to the director as well.

Question four—Have you developed films? Presumably this important step between the imaginary and the tangible has been considered as so stereotyped by the process of standardization that a knowledge of photo-chemistry is unnecessary. Can we not well afford to agree with those who have made a life study of the problem, and who are of the opinion that there is ample room for improvement, which can be hoped for only by a better understanding of photo-chemistry?

Question five—Have you edited films? It seems too much like dictating to a publisher to discuss this subject. It does seem, however, that the more frequent use of the blue pencil and the broad ax, together with a better understanding of the requirements of question ten will be conductive of much good. While much may be said on questions six and seven, inasmuch as they do not have a direct bearing on the nature of the production proper, we will take up the more important question, number eight.

Question eight—Have you operated a projector? What is more annoying to an audience than to witness a picture out of frame, out of focus, out of time? Recently I had occasion to enter a booth during an exhibition. The projectionist, while watching the screen, placed the index finger of the left hand against the emulsion side of the film as it was passing to the lower reel. On questioning him why this was done, he replied that the take-up refused to work in all cases, and by placing his finger thus he could detect the refusal. Further investigation proved that he had scratched the film nearly its entire length. His machines were also full of carbon soot, which surely wrought havoc with the films. These are but a few of the injuries inflicted upon the industry, yet they suggest an opportunity for improvement. All that is necessary is to practice the golden rule, appreciate the other fellow's property. Work yourself into a job rather than out of one.

Question nine—Have you exhibited pictures as a business? It is indeed a pleasure to view the pictures chosen by some exhibitors. They evidently have a keen sense of question ten, and make it their business to provide pictures in keeping therewith so far as they are able to secure them. There are others who, in my opinion, I am sorry to say do not measure up to this high standard. Among other things, the desire to pad a show with cheap pictures, making it necessary to run them at race-horse speed, together with the surroundings of the place, are quite apt to create dissatisfaction.

The answer seems to be:

Strip the profession or industry of egotism, induce science and art to join forces, create a desire to render a public service, based upon a logical and sound financial foundation, and we may expect better motion pictures.

Projection

Any questions pertaining to projection of films and slides on the screen will be answered by this department. Address "Projection," Moving Picture Age, 418 So. Market St., Chicago If an answer by mail is desired, enclose stamped envelope.

Better Results from Your Stereopticon Lantern

By H. Freeman Barnes

(Edison Lamp Works of General Electric Company, Harrison, N. J.)

SATISFACTORY projection with stereopticon machines means more, as a rule, than pressing the button. Just as a careful motorist gives constant attention to his engine, so should the careful stereopticonist, if such a word may be coined, keep his house in order. Granted the user has the proper apparatus, the first and perhaps the most important rung in the ladder of projection success is accurate focusing.

Perhaps the easiest way to focus is to move the lamp around until the screen seems to be the brightest. At its best, however, the eye is a poor judge of intensity unless it sees two different intensities at the same time. Juggling the lamp, therefore, is not the most accurate way of focusing, especially when the mirror must also be focused. An accurate way of setting the lamp is as follows:

Set the stereopticon machine up ready for operation and focus on screen. Now remove the projection lens, also turn the mirror, which is behind the lamp, to one side; if the mirror cannot be turned and is fixed in position, cover it up with a piece of cardboard or paper. Move the lamp back and forth until the largest number of filaments are focused on the screen. With the usual type of stereopticon lamp, where the filaments are bunched together around the edges of a circle much like a slatted barrel (this type of filament is known as C-5), only a few of the filaments can be focused on the screen at one time.

If you actually try this out, you will understand better what is meant. When the greatest number of filaments are in focus on the screen, center the filament on the screen; if the filament images are too far to the right on the screen, move the lamp to the right; if the filament images are too low, lower the lamp.

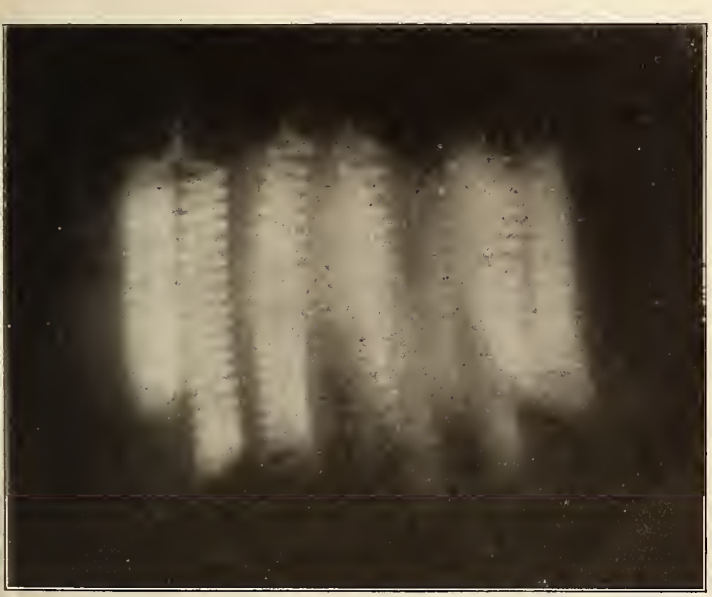


Figure 1—Filament images focused on screen with projection lens removed. While all the filaments cannot be focused at one time, a position of the lamp should be chosen which focuses the greatest number.

Due to the fact that a lens (condenser) has been placed in the light beam, the images on the screen are upside down and backward; hence the need for moving the lamp in the opposite way. The same applies to slides which are put in upside down and backward in order to read correctly on the screen. (Most slides are thumb marked. Standing on the right of the machine, from the rear, the slide goes in the corner with the marker on its upper rear right-hand corner. To ascertain on which corner a thumb mark should go, hold the slide in its normal position—i. e., with lettering reading correctly. If the left hand now grasps the lower corner of the slide between thumb and finger, the position of the left thumb will be the proper place for the thumb mark.)

After the lamp is focused and centered, bring in the mirror. Move it forward and back until the images on the screen are as clear and distinct as those from the filament. Try to place the mirror images as near as possible between the filament images, thus evening up the light. Without a mirror or with a mirror improperly placed, the screen may be streaked. The images should mesh together in much the same manner that it is possible to fit the prongs of two forks into each other. Replace the projection lens. If mirror and lamp are so arranged that they can be moved forward and back at the same time, do so, watching screen until

Figure 2—Filament images on screen with mirror images placed in between. Note that the mirror images are not quite so bright as the filament images.

it appears to be the brightest. If lamp has been properly centered and mirror correctly adjusted, the illumination on the screen should be fairly uniform.

About lamps: Lamps, like human beings, may not always perform as expected. It is, therefore, always wise to carry more than one lamp. For instance, from the length of the lives of a great many persons, life insurance companies can tell how long, on an average, a person may expect to live. Certain people will live much longer than this figure, while others will come out on the smaller end. So with lamps. Stereopticon lamps are rated to last 100 hours, but this is an average figure. Generally, they should run much longer but—and this is another very important but—when used much longer than 100 hours, they should not be expected to give as much light as a new lamp.

We all know that even the best of automobile motors wear down and lose power in time, although they still may be able to turn over. A lamp, as it burns through life, gradually lessens in

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candlepower; the bulb in some cases may blacken and, if the blackening extends down to the side of the bulb it may decrease the amount of light on the screen. Blackening on the bulb is usually due to deposits of particles of the filament itself on the inside of the glass. When a filament is heated, and especially so at very high temperatures, it continually gives off a vapor which, coming in contact with the relatively cooler surface of the glass, condenses and forms a black deposit. A stereopticon lamp is rated, therefore, to give not less than 80 per cent of its initial candlepower at the end of 100 hours.

Figure 1 shows the principal parts of a stereopticon system—the light source, with miror, the condensing lens, and the projection lens. The function of the condenser is to bend or condense the rays falling upon it from the lighted filament in such a way that they will, on passing through the slide, enter the projection lens and subsequently be thrown upon the screen. A common burning or reading glass is one form of condenser. When Uncle Joe, for instance, lights his pipe with a burning glass, he is doing

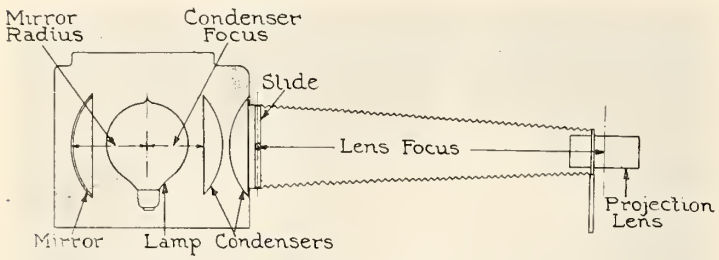

Figure 3—Principal parts of a stereopticon lantern: mirror, lamp, condensers and projection lens. Note that projection lens focuses the slide.

just the opposite of what we do when we project light upon the screen. In his case, he is concentrating a large number of rays to a point; with a stereopticon we take a concentrated source, place the condenser or burning glass in front of it, and then project the rays in the manner we wish, so that they fall upon our screen.

Cleaning: Most of us wash our hands at least once a day. Cleaning the condenser, mirror and projection lens is as important to the success of projection, as our personal appearance may be judged of import. A slight film of dust on the mirror will cut the usefulness of the mirror in two. A dirty or finger-marked projection lens, while not showing the dirt marks on the screen, will deliver far less light than a clean one. Perhaps those of us who wear glasses can well appreciate the necessity of keeping the glass clean, and should find no trouble in cleaning lenses and mirrors. The process is identical, and is of just as great importance. When the picture looks spotted, as if there were dust on the lens surface,

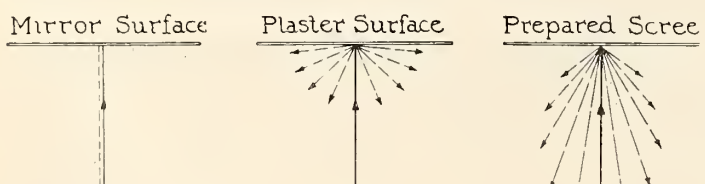

Figure 4—Types of screen surfaces. The relative amount and direction of the reflected light is indicated by the broken lines.

many operators take out and polish the projection lens. While such action is not wasted, the real cause usually is elsewhere.

Why do we see an object on the screen? Mainly because the projection lens has picked up the image of the object and projected it there. The point from which the lens picks up the object is not in the lens itself, but at a distance to the rear of it corresponding to its focal length. When we put a slide into the machine, we adjust the projection lens until it projects a picture of that slide; hence, anything projected on the screen must be in the vicinity of the slide. Thus, dirt on the condensing lenses, since they are directly behind the slide, may be projected onto the screen, a crack or a chip, especially if on the front condensing lens, will tend to be reproduced on the screen. It is therefore essential that the condensing lenses be clean and free from imperfections.

Proper Voltage: Most of us know that we cannot light a 110-volt lamp from a flashlight battery—nor even from an automobile storage battery, and why?—because in order to bring 110-volt lamps to correct brilliancy (candlepower) 110 volts must be applied. The difference in the light obtained in trying to run a 120-volt lamp on a 110-volt circuit is not well known. A 120-volt lamp should preferably never be run on a circuit less than 120 volts. Running it on a 110-volt circuit would mean a decrease in candlepower of approximately 45 per cent.

Conversely running a 110-volt lamp on a higher, for instance 120 volt, circuit will give an increase in the amount and brilliancy of the light. Such a thing is often done. Of course, the life of the lamp is reduced, but where conditions have to be met, such as a poor screen and semi-darkened hall. the increase in candlepower due to running a lower voltage lamp on a higher voltage circuit may be desirable. Again, the color of the light is dependent upon how hot the filament is run. Running a high-voltage lamp on a low-voltage line, which means running the lamp at low efficiency, will not bring the filament up to correct temperature, and consequently, the light will be yellowish.

Aids to Good Projection: Good pictures require, naturally, a first-class lantern with a good projection lens, but there are several other aids. A dark room is essential. The difference between a good picture and poor one may often be due to the difference between a dark and a semi-darkened room. The type of screen is important. An ordinary sheet will serve as a screen, but it is elementary. A good screen must have a non-porous surface—that is every minute spot on the screen must reflect light. With an ordinary sheet, much of the light goes through the cloth. A very fine weave is therefore necessary.

For a permanent installation, a prepared screen is always recommended. The prepared screen reflects back a much greater percentage of the light thrown upon it without unnecessary scattering. A muslin sheet or a plaster wall scatters the light in all directions (figure 3). A prepared screen, one with a metalized or glass-beaded surface, throws the picture back after the manner shown. Prepared screens are better adapted to long throws. For short throws in a wide room, a screen which scatters the light is necessary, and a clean white sheet of very fine weave is well adapted.

The matter of cleanliness of screen is also of importance. Tests were made on two different cloth screen surfaces—one new, clean and white, the other of the same material but in use several weeks. The latter did not appear to have collected a very great percentage of dust and grim, but on test it was found that the actual amount of light reflected by the used screen was only one-half that of the new sample. It is therefore essential that the screen surface be kept clean.

Moving Pictures Put New Life Into Iowa Church

"The moving picture in the church has come to stay," declared Dr. H. S. Mahood, pastor of the Congregational church at Cedar Falls, Iowa, upon his return from a brief visit to Osage, where he visited his first church "movie," in the Osage Congregational church, which has recently installed the moving picture as an integral part of the church work. In connection with brief sermons on the films shown, this church gives moving pictures both Wednesday and Sunday nights and has found that the innovation has put new life into its entire organization. The service is of a religious character throughout, prayer, scripture reading, sacred anthems, sermon, etc., being as usual. The only difference is that the sermon is short and is based upon the film being screened. After seeing the plan in operation, Dr. Mahood was enthusiastic in his endorsement of it. He says:

"The moving picture and the sermon make a combination that seems unbeatable. Fourteen hundred people (and many were turned away) were packed in the Osage Congregational church to see Douglas Fairbanks in 'The Habit of Happiness' and to hear the pastor preach a 20-minute sermon on 'happiness.' Everyone is enthusiastic, and even the most sedate, conservative, orthodox and religious folks are being carried away with the project at Osage." According to present indications, Dr. Mahood says, the new church venture at Osage bids fair to require a larger building to house it before long.

An illustrated lecture on "The World's Master Paintings" was recently given before the Austin Woman's Club, Chicago, Ill.

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Slides

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Slides and the Spoken Word

By Helen L. Coffin

The Public Library in Corona, Cal., has been using the stereopticon for five years to advertise its wares. There has been no thought of the moving picture as an enemy; indeed from the very first books have been advertised in this way. As soon as it is announced that Pollyanna or Tarzan or Rebecca has been booked for such a date at the Grand, the fans are possessed with a desire to read the story before they see it and the demand for the books at the library far exceeds the supply. Canny librarians learn to study the advance dates and lay in a stock of goods for a busy day. It is a safe prophesy that books of a filmed story will be "out" for weeks after it has been produced at the local theater. The fans will even read Shakespeare, Ibsen and Victor Hugo, once they have seen some of their plays on the screen. No, moving pictures are not enemies to the libraries; they advertise books, arouse interest and stimulate trade. But they do make listening a lost art.

The experiments in Corona have been carried on long enough now to show definite results. Once a week, on a Thursday night, there is a picture-night at the library; a pleasant hour from eight to nine, when the chairs in the reading room are turned to face the screen, the lights are lowered, the librarian reads aloud, and the assistant runs the machine. Admission is free and everybody is welcome. They come—young and old, rich and poor, saint and sinner—not all on the same night, but now and then as the theme of the evening attracts them. They sit quietly, watching the screen, and listening. All material available on the subject of the evening is out for inspection and is usually taken home for further investigation. The library's non-fiction circulation averages 33⅓ of its total circulation, which is unusual.

Choosing the subjects for these weekly programs is easy, but finding the sets of slides to carry out the chosen program is quite like work. Trying out several different themes and watching results closely revealed without doubt that the majority of people were more interested in travelogs than in any other kind of a picture program—and in travelogs in big cities at that. Corona is in the 5,000 class, a ranching community without street cars, sky scrapers, slums or crowds. The mountains round about are too high to see over, although the trail to the sea is passable and such cities as Los Angeles and San Diego are familiar, though New York and Chicago are hardly shadows of the far horizon. Advertise a travelog to New York City and you have a standing-room-only crowd. Some of them pioneered from New York years ago and are refreshing their memories; a few—comparatively—have made the trip overland and seen the sights for themselves; but the majority have a wholesome curiosity about New York as an unknown country. It is so with any other American city, with London, Paris, in fact with city life anywhere.

One cannot travel to the great cities, by slide or by rail, without passing through some marvelous scenery, seen through the car window at least. Most travelers find pleasure in viewing natural beauty, and consequently any travel trip will draw a crowd to a picture-night. The people like to see mountains, our own or the Swiss Alps; the national parks, the scenic sections of the various railroad routes, and even far-a-field countries like Japan, Australia and the Philippines. They rather enjoy side-trips to the homes of famous people, like Stratford and the Lake country; and once in a while don't mind taking in an art gallery or a museum. They are interested in going through an iron foundry or a ship-building plant, in watching somebody farm with dynamite or take a trip to the moon via the milky way. They like to watch the native birds of their own California and see the flowers that grow in their own canyons.

Catching their eyes is simple enough, if one only knows of these interests and uses them; but to make a "hook" of each of these interests and thereupon to "hang a book" is another problem. To reach their ears and hold them; to keep them listening to something worth while is something of an art in itself. The readings and lectures usually accompanying the commercial sets of slides are not the kind that one can call "literary," they have a way of saying "comment is unnecessary" or "the slide speaks for itself," or "the city was founded in seventeen something; its population is a few million; its exports are almost everything; and it is still growing," or words to that effect. So the first thing the librarian must do after she gets her slides is to find some inspirational, descriptive bit that will fit her pictures and at the same time fulfill its function of being worth the listening. Happy she if she gets her slides a few days before her picture-night so that she can try several selections and choose the best one. She must be sure that her slides come in at the right cue; or, indeed, that they have a cue to come in at. Some day some enterprising renter of slides will do this work for the busy librarian, but just now she has to do it for herself.

In Corona we have the Stoddard lectures "from kiver to kiver" and almost worn off the covers, the best descriptive articles from magazines like the National Geographic, and from any literary man or woman who has ever traveled and put his impressions down in words. We have gone to Stratford with William Winter, through California with Helen Hunt Jackson, John Muir and Bret Harte; we have looked at the bigtrees and listened to Henry Van Dyke's poem on "Living Trees," and heard Catlin's comments about the Indians while the gay feathered chiefs held the screen. We followed Lincoln's life in picture while we listened to the greatest poems written by the greatest poets in his memory and honor. As we looked at the pictures of our California birds, we listened to bird records on the Vanophone. This is not only an inexhaustible field, but working in it smacks of adventure; we are growing to look forward with pleasure each week to our search for buried word treasures which shall appear at our "Open, Sesame!" And occasionally we present to Aladdin pearls of great literary luster.

We have almost the habit, so often have we repeated it, of having "The Other Wise Man" on screen and in story each Christmas week; and once we have had parts of "Ben Hur." We have given "Evangeline," "Paul Revere's Ride" and "Miles Standish" from Longfellow; the "Christmas Carol" from Dickens; "The Merchant of Venice;" "Alice in Wonderland;" and we have plans, still in embryo, for Browning's "Saul." We realize that we have only begun to work the field, but we have gone far enough to make us sure that we are on the right trail—that it is possible to use "still pictures," as the children call them, to revive a liking for the story-teller's art and an ability to listen with pleasure to the spoken word.

Academic Credit for Showing Moving Pictures

The tendency of modern educators to recognize the value of actual "doing" as a supplement to study and instruction is being exemplified in Connecticut College, New London, Conn. This institution is granting credit to several students of a sociology course in which the recreation problem is studied, for managing children's motion picture shows under the auspices of the College Social Service League. These exhibitions, held in the High School Auditorium, are advertised through the public schools. College girls act as guardians to the approximately 450 children attending and lead in singing before the show and between reels. Five cents admission to children and ten cents to adults is charged, and expenses are met. In arranging its programs the league receives the assistance of the better films department of the National Board of Review, 70 Fifth avenue, New York City, which supplies lists of suitable pictures and puts the league in touch with the film agencies handling them. The students also have plans under foot to hold Americanization shows for the foreign-born of the community.

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Films for the Family Group

(Received and listed by the National Motion Picture League of New York)

The following list of endorsed pictures is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs and theater managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.

FAMILY FILMS

(Recommended for Young People and Adults)

The Stimulating Mrs. Barton. Reels, 2; exchange, Pathé. Remarks: A Mrs. Drew Comedy, featuring John Cumberland.

The Land of Opportunity. Reels, 2; exchange, Selznick. Remarks: Ralph Ince. Picture suitable for Americanization program.

Rastus Runs 'Em Ragged. Reel, 1; exchange, Educational Film Corp. Remarks: A stereospeed camera comedy. Cut scene of crap game.

Shore Acres. Reels, 6; Exchange, Metro. Remarks: Alice Lake. In part 1 cut sub-title, "Go to hell." In part 4 cut sub-title, "Where the hell were you?" In part 5 cut sub-title, "I'm damned if I let you."

Paris Green. Reels, 5; producer, Thomas H. Ince; exchange, Famous Players-Lasky Corp. Remarks: Charles Ray. In part 4 cut scene of "shimmie dance."

Molly and I. Reels, 5; exchange, Fox. Remarks: Shirley Mason. In part 1 cut sub-title, "Rather be full of rum than bullets." In part 3 cut sub-title, "I hate like h—," etc.; also two sub-titles about cocktails. In part 4 cut sub-titles containing profanity.

What Would Be Sweeter? Reels, 2; exchange, Goldwyn. Remarks: Carter De Haven comedy.

Pick Your Husband. Reel, 1; exchange, Universal. Remarks: Lyons-Moran comedy. Cut shooting scenes.

Edgar and Teacher's Pet. Reels, 2; exchange, Goldwyn. Remarks: Booth Tarkington's Edgar Series.

Why, Lee! Reel, 1; exchange, Universal. Remarks: Lyons-Moran comedy.

JUVENILE FILMS

(Recommended for Children Under 12 Years of Age)

Buttercups. Reel, 1; exchange, Community Motion Picture Bureau. Remarks: Two little Irish girls attempt to make gold from buttercups after being told a fairy tale.

NON-THEATRICAL FILMS

(For Family and Juvenile Programs)

When a Fellow's Nose Is Out of Joint. Reel, 1; exchange, Beseler Ed. Film Co. Remarks: Little boy is jealous of baby brother.

Life of Abraham Lincoln. Reels, 2; exchange, Beseler Ed. Film Co. Remarks: In part 2 cut death scene.

In the Heart of the Shell. Reel, 1; exchange, Universal (educational division). Juvenile story.

Sundown. Reel, 1; exchange, Beseler Ed. Film Co. Remarks: Robert Bruce scenic.

FILMS SUITABLE FOR CHURCH

The Good Samaritan. Reel, 1; exchange, International Church Film Corp.

You and the Task. Reel, 1; exchange, International Church Corp. Remarks: Produced for the Campaign Committee of the New Era Movement of the Presbyterian Church.

The City and the Task. Reels, 2; exchange, International Church Film Corp. Remarks: Produced for the Campaign Committee of the New Era Movement of the Presbyterian Church.

INSTRUCTIONAL FILMS

The Valley of the Lost Sea. Reels, 2; exchange, Universal. Remarks: The prehistoric days of the Gulf of California, including in its bed the Valley of the Lost Sea. Northern end cut off became inland sea, water evaporated, leaving desert, ancient sea level shown by line on granite mountain, floor of valley covered with millions of little shells, U. S. department of agriculture developed it, abundant water supply found. Government imported date trees from Sahara desert, many varieties of dates, 200 to 400 pounds of fruit on one tree, modern packing house, sterilizing, washing, grading, packing, trees covered with sacks for protection. In 1917 government supplied 15,000 pounds of dates gratis to boys "over there." Barren desert turned into Happy Land.

Tick-Tock. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: Making different parts of a watch, putting the parts together, fitting crystals, etc., assembling a clock and a marine movement.

Monte Carlo. Reel, 1; producer, Prizma; exchange, Republic. Remarks: Monte Carlo situated nine miles east of Nice in smallest sovereign state of Europe, the port of Monaco, gateway to Monte Carlo, St. Devote church, built A.D. 361, children playing in hanging gardens, from L'Hotel de Roma Condamine, the old fort, the capital, old palace of prince visited by A. E. F., cathedral of Monaco, Suicide Rock, Occanographic Museum, Cafe de Paris, Casino, Miss Florence Welling of Ohio, a "Y" guide.

New Screen Magazine No. 57. Reel, 1; exchange, Universal. Remarks: James Hunter, manager of Denver Zoo, Snowball the only pink eyed coyote, bison, baby mountain lions, antelope, black and grizzly bear; inspirations from the court of King Arthur, gowns; monuments of microscopic world, the foundation of the Barbados and other islands; they earn while they learn; Kansas City Board of Education teaches boys to construct buildings; every detail done by boys under 19; building, painting, guttering, electricity installed; cut "Laughographs."

Pathé News No. 22. Reel, 1; exchange, Pathé. Remarks: Miami, baseball players warming up, John McGraw; Cedar Rapids, Olympian starts on transcontinental trip test between steam and electric engines; suffrage ratified in West Virginia; Brother Isaiah, a miracle man; Filipino twins; Paris, President Deschanel takes over office from Poincare; Guantanamo, going up in a balloon, views of the Atlantic fleet; Palm Beach, annual Indian fete, Seminole Indians in famous sun dance; Berlin, revolution in Germany; New York City, millions pay income tax; Madame Tetrazzini; cartoon.

International News, Vol. 2, No. 11. Reel, 1; exchange, Universal. Remarks: Fort Worth, 1920 round up, throwing a bull; New Orleans, a modern miracle man who claims to heal by faith; Philadelphia, oarsmen out for practice; Constantinople, forlorn and hungry children receiving bread from relief society; Paris, funeral of Gaby Deslys; New York City, wrestling bout; Bellows Falls, Vt., railroad wreck; New York City, open air school makes healthy youngsters; Cologne, Germany, spring freshets flood Rhine Valley; Guantanamo, flying over the U. S. fleet, Uncle Sam's mighty armada.

Hearst News, Vol. 2, *No.* 11. Reel, 1; producer, International; exchange, Universal. Remarks: Berlin, Germany in revolution, President Ebert; Paris, two presidents, outgoing and incoming, Raymond Poincare and Paul Deschanel; Southampton, L. I., S.S. Deval pounding to pieces; U. S. coast guards trying to rescue crew; indoor sports cartoon.

Fox News No. 49. Reel, 1; exchange, Fox. Remarks: Newport News, launching of the Maryland, mightiest of all battleships, carries 16-inch guns; Secretary Daniels, Mrs. E. Brooke Lee, sponsor, notables in the news, Col. William Bryan, John McGraw, President and Mrs. Wilson, Admiral Grayson; Bridgeport, Conn., circus leaves winter quarters; Chicago, Ill., $15,000,000 collection of stuffed animals for museum; near Fort Worth, Texas, fire wipes out whole town; New Britain, Conn., house built for $120; Balboa, Canal Zone, judge picks perfect child; San Francisco, Cal., trial flight of passenger plane, the "Eagle," 110 miles an hour slowest speed; Guantanamo Bay, jackies in baseball game, Arizona winners; cut Newsettes.

Hearst News No. 13. Reel, 1; producer, International; exchange, Universal. Remarks: On the Atlantic, U. S. destroyer fleet in maneuvers, target practice; Chicago, new jack knife bridge, engineering marvel; Burkburnett, Tex., great oil fire; Albany, ship locked fast in ice jam on Hudson; in the public eye, Senator Hiram Johnson, President Wilson; Paris, President Deschanel decorates mother and child; Newport News, Uncle Sam launches greatest battleship, the Maryland, Secretary Daniels, Mrs. E. Brooke Lee, sponsor; Gov. Ritchie, of Maryland; New Orleans, La., 10,000 see finish of Dixie racing season; St. Gothard, Switzerland, touring the Alps in airplane, Great Canyon of the Jungfrau, Mt. Rose, etc. Cut indoor sports cartoon.

Pathé Review, No. 18. Reel, 1; exchange, Pathé. Remarks: Pathé-color, French scenics; Georgia's peach crop; Ditmar's film, feats of a spider, its anatomy, young spider, egg cases; the Senegal finch of South America, building nest, etc

Pathé Review No. 34. Reel, 1; exchange, Pathé. Remarks: Pathé-color, scenes from Switzerland; Ditmar's film, frogland, tadpoles, the tree frog; cut dance at end of reel.

New Screen Magazine No. 58. Reel, 1; exchange, Universal. Remarks: Nature's wonderland, Red Rock Canyon, California, the Great Temple of the Sun, Buried City, Camel Rock, Pillars of Hercules, the Sacred Sheep's Head; character revealed by hands, by Alan Bement, professor at Columbia University; cut adventures of Cinema Luke and Laughographs.

Magic Clay. Reel, 1; Producer, Prizma; exchange, Selznick. Remarks: Rockwood pottery work shop, Cincinnati, gateway to the factory, buildings work of art, clay thrown on rapidly revolving wheel, moulded by fingers, cut by wire and remoulded, cut loose from wheel by wire, irregular vases put into mould and clay poured in, portion next to mould adheres, rest is poured out; mould removed, rough edges removed by skillful hands, painted, glazed and fired, under heat for two days; the works of art; the magician and his magic wand.

The Coolie. Reel, 1; producer, Prizma; exchange, Selznick. Remarks: The Coolie of China takes place of horse power, "Gong Yan," the street Coolie, roams the street daily in search of work, comprise one-fourth the population of China, Contract Coolie, "Dia-luck" workers on the docks, 240 pounds of rice for each man to carry, checking system, curious carts and big baskets borne along, contents—chickens, geese, pigs, fruit, etc., man power street car, ginrikisha, rikisha man, street scenes, Hong Kong, parade of rikisha men at end of year.

New Screen Magazine, No. 60. Reel, 1; exchange, Universal. Remarks: Oil wells that are different, Kern River oil fields, Bakersfield, Calif., oil pumped up in sand. Curious clocks, Mr. M. Retly, who has a wonderful collection of old clocks, Belgian clock made by Dieppe, famous fifteenth century clockmaker, old Dutch timepiece, ancient clock made by Frodsham of England, French Renaissance, a clock that took Mr. Retly two years to make. The adventures of Cinema Luke. The groundhog and his home. Cut Laughographs.

International News, Vol. 2, *No.* 15. Reel, 1; exchange, Universal. Remarks: The Atlantic fleet in battle practice; Washington, D. C., picketing of the capital for Irish freedom; Philadelphia, Yale and Penn crews; men prominent in the public eye; Richmond Hill, L. I., beautiful home for elks; London, welcome given former Premier Sir Herbert Asquith; fashions; New York, Easter morning; exploits of the daring German raider Moewe, sinking of the steamship Catherine, the Duchess of Cornwall and the British freighter Netherby Hall.

From a Pictorial Angle. Reel, 1; exchange, Famous Players-Lasky Corp. Remarks: A Paramount-Post nature picture.

Editorial Horseplay. Reel, 1; producer, C. L. Chester; exchange, State Rights. Remarks: Chester-Outing Canadian scenic.

International News, Vol. 2, *No.* 16. Reel, 1; exchange, Universal. Remarks: Berlin, pictures of the short-lived German revolution, monarchist revolutionary troops entering Berlin, General von Luttwitz; California as winner of the season's first athletic meet; Plainfield, N. J., Country Club destroyed by fire; British Isles, recent event of interest; Washington, D. C., demonstrating the manner in which Cabinet households are meeting the H. C. of L. problems; New York City, the traffic snarl problems on Fifth avenue cut by new signal tower rules; another chapter in the adventures of the German sea raider Moewe, sinking of the steamship Georgia, the British steamer Dramatist, etc.

The High Cost of Courting. Bray Pictograph No. 433; reel, 1; exchange, Goldwyn. Remarks: Pictures showing the cost of courting; pictures of Mary Roberts Rinehart; cartoon, "When Frenchy Discovered America."

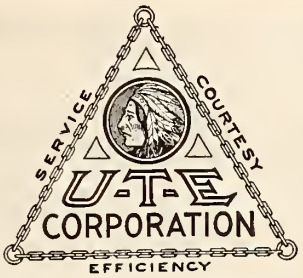
Sundown. Reel, 1; exchange, Ed. Film Corp. of America. Remarks: Robert Bruce scenic.

Pathé Review No. 48. Reel, 1; exchange, Pathé. Remarks: A study in muscles, slow motion camera; how to clean silver (hot water, a little bi-carbonate of soda, a little table salt, a piece of ginger, etc.).

Fox News, Vol. 1, *No.* 54. Reel, 1; exchange, Fox. Remarks: Manila, last contingent of American heroes from Philippines returned home on Great Northern; hundreds homeless in Tennessee floods, pictures from an aeroplane of Chattanooga disaster; Philadelphia, launching of destroyer named after Peary; New South Wales, U. S. champion beats Australian swimmers; Denmark, scenes of enormous crowds cheering King Christian when Allies return lost land; Seattle, Wash., trying out new car fender; Algiers, Algeria, British fleet on visit; Paris, free Punch and Judy shows for children; San Pedro, Calif., navy reserve review at submarine base; New York City, G. A. R. celebrates third anniversary of its entrance into war; New York City, scenes of Fifth avenue week; Berlin, Germany, plant used for shells now turns out locomotives; notables in the news; cut "Newsettes."

International News. Vol. 2, *No.* 17. Reel, 1; exchange, Universal. Remarks: Chicago, entire nation crippled as a result of the "outlaw" strike, stock yards almost empty and hundreds of employees out

(Continued on page 27)

This Is Our  Trade Mark

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When will the Herbert Kaufman screen editorials be released?—J. R. P.

Answer: The Chicago exchange of Select Pictures informs us that the first release will be about the last of May. Your nearest exchange is New Orleans, La. Address them there.

* * *

I have written a story which I think might be used as a basis for a moving picture. If you know of any one buying stories for such a purpose, I would greatly appreciate it if you would put me in touch with such a party.—K. L.

Answer: Some film producers do not care to have stories submitted to them in any other than scenario form. Others will purchase in manuscript form, but the price paid will not be nearly what it would if the story had first appeared in a magazine. Get your story into synopsis form and send it to any of the larger producing corporations and they will give it attention if it has ideas and a "punch."

To Produce Christian Science Films

An organization has been formed in Los Angeles with financial arrangements complete, to produce moving pictures that heal body and soul by the application of truth as taught by Christian Science. The pictures will not contain any direct propaganda for the extension of any known creed, the sole object being to heal, through the medium of the film, and perform the so-called miracles of faith healing by application of the understanding of the teachings of Christ.

Frank Lanning, actor, who has long held this ideal, was largely instrumental in the formation of the organization, and will take a prominent part in the company, both as producer and actor. Mr. Lanning has determined the power to heal by absent treatment, and it is his belief that through the medium of the films he can enlarge the scope for universal good to an enormous extent. The pictures are to be from five to seven reels in length and of a sort that will be popular with all classes of people. The profits on the films will be applied directly to the making of other pictures of the same nature. The scenario for the first of the pictures is now ready, and if the present plans are carried out, camera work will begin soon.

New Service Added to the New Era Films

The New Era Films, Chicago, announces that it has added to its library the Pastor's Co-Operative Service Films, so extending the scope of its non-theatrical department that its catalogue offers a wide choice of subjects from which to prepare a program. New Era Films is owned by John F. Burhorn who for several years before setting up his own film library was with George Kleine, a pioneer in educational as well as every other kind of film. Mr. Burhorn says the best evidence of the success of his non-theatrical department is in the many letters he is receiving commending the service, and speaking of the films as "clean, wholesome, interesting and amusing." The New Era catalogue presents a selection of clean pictures of high quality, especially adapted to non-theatrical use.

How the Literary Digest Entered Filmdom

It is now about two years since The Literary Digest "Topics of the Day" was first shown on a Broadway screen. Up to that time the usual moving picture program was confined almost exclusively to pictorial features. The suggestion that reading matter without pictures could interest an audience was received with skepticism by shrewd moving picture exhibitors. In spite of this, however, Timely Films, Inc., the producers, secured a tryout. After its first showing, the popularity of the subject was never in doubt. There is an average of nineteen selections in each program of "Topics of the Day," and these paragraphs run the gamut of satire, humor and patriotism. A new program is released every week. The selections are made by The Literary Digest editors, using as a basis the general trend of public opinion and events.

Films and Where to Get Them

(*Continued from page 24*)

of work; Berlin, machine guns turned on street crowds in German revolution; Guantanamo Bay, Cuba. Atlantic fleet gohs in spirited races; Cork, Ireland, procession of Irish patriots honoring their martyred Lord Mayor; New York City, car hanging suspended over a street in a wreck on the elevated road; San Francisco, huge Pacific dry dock soon to be made part of a new naval station; San Juan, Calif., exciting motorcycle climb up a mountainside on a 74-degree grade; Sandow, England, champion mounts in breakneck jumps for the King's gold cup; Manchester, Mass., fishing steamer ashore on rocks; Mrs. Bevan of London, homeliest woman in the world; cut "Indoor Sports" cartoon.

By Schooner to Skagway. Reel, 1; exchange, Ed. Film Corp. of America. Remarks: Robert C. Bruce Alaska scenic. From Dixon's entrance north, among the fair clad hills, Kelchikan, the fishing fleet, ball game, grand parade of all nations, waterfalls, sunken steamers, Skagway, the old town, the Grand Hotel, a modern deserted village.

Unconquerable Paris. Reel, 1; exchange, Cinema Classics, Inc. Remarks: Kineto Review. Scenes of Louvre Palace, Institute of France, the Pont-Neuf, St. Jacques Tower, Hotel De Ville (City Hall), Pont Au Change, the Seine, etc.

The White Silence. Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corp. Remarks: A scenic illustrating Whittier's poem, "Snow Bound."

See-Saw. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: Making of different kinds of saws.

The Silent Witness. Bray Pictograph, No. 434. Reel, 1; exchange, Goldwyn. Remarks: A street crossing chart to help solve traffic problems; "How we hear," animated cartoon; comedy comedy.

New Screen Magazine, No. 62. Reel, 1; exchange, Universal. Remarks: A message to Mars, Elmer A. Sperry, inventor of mammoth searchlight 128,000,000 candle power, different types of searchlights; another bean that helped win the war, the castor bean known since 259 B. C., discovered in 1700 by an Englishman; the adventure of Cinema Luke; the family circle in Japan; laughographs.

Falling Waters. Reel, 1; exchange, Educational Film Corp. of America. Remarks: Rohert Bruce scenic.

International News, No. 18. Reel, 1; producer, International; exchange, Universal. Remarks: New York City, opening of baseball season at Polo Grounds; Wyoming, spring lamb roundup; New York City, commuter volunteers running locomotives to end railroad tieup, John Grunau of Chicago arrested as the instigator of the great strike; London, the world's tiniest jazz band; San Diego, a royal welcome to the Prince of Wales; Albany, New Yorkers invading the state capital to fight increase in car fare; Berkeley, Calif., college girls dancing in the university pageant; Proti, in the Sea of Marmora, Russians who fled from their country find relief through the American Near East Relief Committee. On the Pacific, monster searchlight piercing night's curtain for Uncle Sam's dreadnoughts; Tyre, Syria, famous Bedouin horsemen, now the crack cavalrymen of the new Arahian army.

International News, No. 1. Reel, 1; exchange, Universal. Remarks: Southampton, England. Sir Thomas Lipton launching the Shamrock III; Daven, port, Iowa, many homes inundated hy the Mississippi's highest rise in thirty years; New York City, the Cheese Club joins the Overall Brigade; Paris, lion meat put on sale; Guantanamo Bay, Cuba, unique sailing races; Los Angeles, Calif., a four-year-old colt taking the first airplane ride ever made hy a pony; Hull, Britain's new submarine dreadnought; Citadel, Charleston, S. C., "the West Point of the South;" Brooklyn, N. Y., great dock fire. Cut "Indoor Sports" cartoon.

Pathé News, No. 31. Reel, 1; exchange, Pathé. Remarks: Cambridge, Mass., college hoys at play; Hohoken, N. J., students of Stevens College volunteer to run trains, handling freight; San Juan, Calif., motorcycle race; Santa Barhara horse show; Cologne, Germany, prayers offered for ending of revolution, English mounted police of Army of Occupation handle the crowds, Delbruck, German prisoners in British eamp; San Diego, Calif., Prince of Wales on visit before sailing for Australia; San Francisco, Calif., navy emblem formed by sailors; New York City, opening of basehall season, "close up" of players and some good playing.

Fox News, Vol. 1, No. 56. Reel, 1; exchange, Fox. Remarks: San Diego, Calif., Prince of Wales leaving sunny California for trip to Australia, arriving at Panama City; Seattle, Wash., big hotel fire; New York City, Jersey commuters assisting in running trains to break outlaw strike, volunteer workers from Stevens College; St. Louis, negroes hold annual baptism; Chicago, high school girls help solve the high cost of living; New York City, opening of baseball season, Manager McGraw and "hoodoo" mascot, Manager Stallings of Boston, Mayor Hylan throws first hall.

Fox News, Vol. 1, No. 57. Reel, 1; exchange, Fox. Remarks: Brooklyn, N. Y., hig fire endangers piers, burning freighter Halfried towed out and sunk; Pearl Harhor, Hawaii, giant dry dock that took ten years to build; New York City, General Pershing visits Governor's Island; Seattle, Wash., 3,000,000 pairs of shoes are sent back from Russia; Hoboken, N. J., Polish-American troops return home; Santa Barbara, Calif., Mercury, a pony, takes airplane ride; Birmingham, Canada, starting overall club.

Paris the Beautiful. Reel, 1; exchange, Cinema Classics, Inc. Remarks: Kineto Review, Parc des Buttes, Chaumont, Museum of the Hotel de Cluny, Church of St. Eteinne-du-Mont, Palace of the Luxembourg, Hotel des Invalides, Dome des Invalides, Bois de Vincennes, Moulin of La Gallette, Lakes of the Bois de Boulogne, Grand Opera National Academy, Rue de L'Ahrenvoir at Montmartre, Basilique du Sacre-Coeur, Camp-Elysees, Arc de Triomphe, Monceau Square, Petit Palais or Palais des Beaux Arts, Grand Palais, Pont Alexandre III.

Made Game. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: Showing the making of footballs, boxing gloves, fielders' gloves, catcher's mitt and baseballs.

It All Depends Upon How You Take It. Bray Pictographs No. 435. Reel, 1; exchange, Goldwyn. Remarks: Expressions used in letter writing visualized; "harnessing the waves," utilizing wave power; "with the kiddies in Antiqua," scenes from British West India.

New Screen Magazine, No. 63. Reel, 1; exchange, Universal. Remarks: In the frozen snow with the Eskimo, fishing from hole in ice, a good haul of tom cod, the Eskimo's principal food, white whales, the Ermine dance; toys that are not toys, miniature models of a freighter, horizontal engine, fire engine, twin marine engine, 4-inch naval gun, oil burning locomotive; a turtle farm in Louisiana. Cut "Adventures of Cinema Luke" and "Laughographs."

Pathé Review, No. 43. Reel, 1; exchange, Pathé. Remarks: Pathécolor, scene from Portugal; African heauties, antelopes and river hog; how silver is cleaned in hotels; Novagraph film, swimming. Cut dance at end of reel.

Pathé Review, No. 44. Reel, 1; exchange, Pathé. Remarks: Ditmar's film, emus in Bronx park; Pathécolor, scenes from Nimes in France, Corinthian Temple, now a museum, the gardens of Nimes; Novagraph film, old-time knife throwing in circus; salt of the sea, San Mateo, Calif. Cut dance at end of reel.

Pathé News, No. 33. Reel, 1; exchange, Pathé. Remarks: Oakland, Calif., a human fly, crowds watching man climb wall; Dublin, Ireland, guarding the capital; Honolulu, the world's biggest dry dock, Waikii Beach, U. S. sailors on pleasure trip; Panama coast, hurning of steamer Olockson; Berlin, new army built hy the republic; Southland, England, a tank hus; Seattle, Wash., trying out new street car fender; Washington, D. C., Representatives Britten of Illinois and Purnell of Indiana keeping in fighting trim; New York City, William E. (Pussyfoot) Johnson returns from England; Atlanta, Ga., overalls sold at cost.

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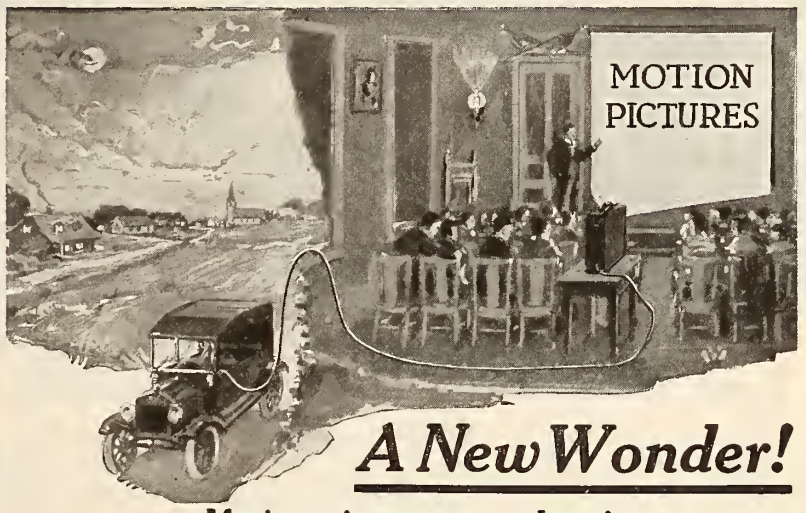

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Handbook Answers Queries on School Equipment

Thousands of educators, church people, community workers and others interested in the non-theatrical exhibition of motion pictures will welcome a booklet which has just been issued by the Bureau of Education of the Department of the Interior. "Motion Pictures and Motion Picture Equipment" is the title and it was written by Carl Anderson, now of Educational Films Corporation, during the period that he was with the Bureau of Education, in association with F. W. Reynolds of the extension division of the University of Utah. Before this time the teacher or other person that considered the installation of motion pictures has had to depend on some book prepared largely with the idea of its use by the professional operator or on questions addressed to persons who have had more or less experience in the work. Many of the mistakes that have been made have been attributable rather to the misinformation given than to any imperfection in the apparatus or the work of the individual.

It is interesting to note how this booklet came to be compiled. The Bureau of Education had occasion to send out questionnaires to the schools of the country in order to learn the equipment of these institutions and their ability to use motion pictures made by the government. Returns of these answers was accompanied by thousands of questions and these Mr. Anderson promptly classified and the booklet resulting is a comprehensive answer to all of these questions. Copies of the booklet can be obtained from the Superintendent of Documents, Government Printing Office, Washington, and mentioning the name, or the number, "Bulletin 1919, No. 82, Bureau of Education, Department of the Interior."

G-E Lecture, Slide and Film Service

The General Electric Company, Schenectady, N. Y., has issued through its publication bureau a booklet listing a complete service of films, slides and typewritten lectures to accompany them. The service is maintained, it is announced, to give reliable information on the progress of the electrical industry by means of illustrated lectures. It should be particularly valuable to schools, colleges, societies and boards of trade. The lectures, 60 in number, range from the purely technical to general instruction. The 28 films of from one to three reels each tell the story of applied electricity in a way that makes each film an entertaining story and the series a valuable contribution to the educational film library of the motion picture industry. It is understood that this service is free upon request.

Lantern Slides with Lectures Catalogued

In the preface to a lantern slide catalogue received from Williams, Brown & Earle, Philadelphia, the firm stated that it has recently converted over 50,000 slides into complete lecture sets. The arrangement and classifying of these slides has been done with great care as shown in the pages of the catalogue, which run to 64, the last two pages indexing the sets in a way convenient to the user. The Nox McCain lantern slide lectures are well known and form an interesting travel series. The Bible and religious series is comprehensive and science and the arts are well represented, while many other subjects are included in the assortment.

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In this World Vision of the New Order which is to come lies the solution of Humanity's greatest problem:

THE ELIMINATION OF CLASS HATRED!

In all lands and ages there has existed an unceasing conflict between Democracy and Autocracy.

In a delightful, soul-gripping romance of graphic realism is portrayed this conflict as it exists in our modern civilization, wherein heroic men and women of today continue unabated the long struggle for *more room, greater opportunity*—FREEDOM!

EVERY SCENE TEEMS WITH THOSE BASIC ELEMENTS WHICH HAVE

AUDIENCE APPEAL!

DEMOCRACY PHOTOPLAY COMPANY.
THOUGHT DRAMA PRODUCTIONS.
LEE FRANCIS LYBARGER, PRESIDENT.
2826 DECATUR AVENUE, NEW YORK.

EASTMAN FILM

is identified by the words "Eastman" and "Kodak" in the film margin.

It is the film that first made motion pictures practical

Eastman Kodak Company
Rochester, N. Y.

Establishes Non-Theatrical Distributing Stations

A statement given out by E. W. Hammons, vice-president and general manager of the Educational Films Corporation, announces the plans which have been completed for the immediate future. The company will soon have in operation its own exchanges in 22 principal cities of the United States, affording an over-night delivery of films to non-theatrical users in almost every city and town in the country. At the same time, a complete catalogue of its present library will be issued, embracing a variety of subjects to meet every demand of church, school or community. Clean, new prints of every subject are to be available at each of the exchanges.

In order to be of greater service to non-theatrical users of pictures, Educational is also completing the formation of a service department which will be able to give interested parties full information concerning any phase of motion picture exhibition, without cost or obligation. It proposes that the company shall be a clearing house for information on which none will hesitate to call. Emphasis was placed by Mr. Hammons on the fact that when Educational was organized it was with the intention of supplying the non-theatrical field and that this object has never been lost sight of in spite of the demand for the product of the company on the part of motion picture theatres.

"We feel that we have completed an epoch in our organization," said Mr. Hammons. "We have always looked forward to the day when we could have our own distributing organization, but we have had to wait until there was a volume of product that warranted the establishment of these offices. We first had to establish the merit of our own product and then to win for ourselves such a position in the short subject field that other producers of one and two reel pictures would turn to us when we were able to offer suitable sales facilities.

"We have waited until we acquired the bulk of product. That we have, and daily we are being offered pictures by producers of one and two reel subjects in every field. We are giving consideration to every one of these and we expect to still offer a distribution system for such short films as meet our quality standard. We have not hesitated to accept series that are seemingly in competition with pictures that we have distributed in the past, for the simple reason that we determined some months ago that this company, with its own exchanges in operation should be accepted by exhibitors everywhere as the one organization from which to seek quality short subjects. This will ever be our rule of conduct."

Simplex Industrial Installations

That the modern industrial plant has many uses for the commercial projector is amply illustrated in a partial list submitted below, which the officials of the Simplex factory have recently made public, covering Simplex industrial installations during the past four months. Among the firms listed are some that are using from one to three Simplexes, while one industrial plant uses at least twenty-four of these popular projectors, both on the road and at the plant itself. The number of Simplex installations in the mining districts is greatly increasing, say the Simplex officials, many of the lumber, coal and coke companies using the moving picture not only as a source of amusement but for the teaching of lessons in efficiency, safety and Americanism as well. Since the recent prohibition legislation has gone into force the number of hotels that are installing projectors has also greatly increased. The following is a partial list of four months' Simplex installations referred to:

Hub Clothing Company, Hinton, W. Va.; Solvay Colliery Company, Marytown, W. Va.; Northern Cambria Real Estate Company. Spanglers, Pa.; Stonewall Cotton Mills, Stonewall, Miss.; Greenbrier Hotel, White Sulphur Springs, W. Va.; Homestead Hotel, Hot Springs, Va.; Electric Furnace Products, New York City; Power Mercantile Company, Power, Minn.; Emerson Hotel, Baltimore, Md.; Sauntauglake Inn, Lynnfield, Mass.; Tuolumne Hose Company, Tuolumne, Cal.; Scruggs-Vandervoort-Barney (largest department store), St. Louis, Mo.; Jefferson Coal Company, Detroit, Mich.; J. H. Hudson's Company (largest department store), Detroit, Mich.; Statler Hotel Company, St. Louis, Mo.; Statler Hotel Company, Detroit, Mich.; Statler Hotel Company, Buffalo, N. Y.; Hotel Pennsylvania, New York City; Kobacher Furniture Company, Flint, Mich.; International Harvester Company, Chicago, Ill.; Standard Coal Company, Standardville, Utah; Liberty Coal Company, Bonnyman, Ky.; West Baden Springs Company, West Baden, Ind.; Wasatch Store Company, Castlegate, Utah; Wasatch Store Company, Sunnyside, Utah.

Indorsers of Photo Plays Discuss Problems of Industry

Among some of the interesting addresses which were given at a recent meeting of Indorsers of Photo Plays, under the auspices of the Indiana Federation of Clubs, at Indianapolis, Ind., were the following:

Pictures in Community Centers, by Rev. Clay Trusty; Pictures in Small Towns, by Mrs. Fred Lucas, Greencastle, Ind.; How to Obtain Good Pictures, by P. S. Allison, chairman Film Exchange: Pictures in Institutions, by Dr. Kenesha Sessions, Cleremont, Ind.; Pictures and Social Welfare and Motion Pictures and the Citizen's Responsibility, by Orrin G. Cocks, secretary of National Committee for Better Flms, New York; Pictures and Children, by Mrs. H. D. Tutewiler; Parent-Teacher Association and Motion Pictures, by Dr. Edna H. Edmundson, Indiana University; Better Film Work of the National Council of Women, by Mrs. Myra Kingman Miller of New York.

The Clinical Film Company, of 110 West Fortieth street, New York City, has recently issued a comprehensive catalogue of medical and surgical films produced by it especially for the medical, dental and pathological universities and schools throughout the country.

The Poets Photoplays Company has been organized to produce films of leading poets under the direction of Arthur H. Ashley at 110 West Fortieth street, New York City. All film rights for the entire prose and poetical works of the late Ella Wheeler Wilcox have been secured and these will be the first productions to be released to the educational and theatrical fields.

Major E. D. Maddick of the Royal College of Surgeons recently exhibited in London a moving picture showing a human skeleton slowly turning before the audience, dropping bone after bone until reduced to the spinal column alone. Rebuilding followed. One by one the bones were reassembled until the structure was again complete. In this way the various elements of the human anatomy were so brought to notice as to give a lasting impression of their peculiar features and their relation to the whole. The record value of the pictures has already been recognized and they will doubtless be instruments of increasing usefulness to the surgeon, investigator and teacher.

Classified Advertising

For Sale, Wanted or Exchange classified advertisements not displayed, 5c per word, minimum 30 words. This column affords you a reliable market for disposing of articles which ordinarily are a total loss or for exchanging your outgrown equipment for other desirable material. Be brief. Count your words, multiply the total number of words by five (5c) cents and send the amount with your advertisement.

LET US SUPPLY YOUR FILM NEEDS. TELL US JUST what you want and we may be able to help you. Address A-22, MOVING PICTURE AGE, 418 South Market Street, Chicago, Ill.

EARN $25 WEEKLY, SPARE TIME, WRITING FOR NEWSPAPERS, MAGAZINES. Exp. unnec.; details free. Press Syndicate, 600, St. Louis, Mo.

FOR SALE—MOTION PICTURE STUDIO EQUIPMENT. For particulars write J. L. Heffner, Peoria, Ill.

EQUIPMENT SHOULD BE GIVEN MUCH CONSIDERATION. When in the market for equipment, write us. Address A-23, MOVING PICTURE AGE, 418 South Market Street, Chicago, Ill.

FIRST-CLASS LABORATORY MAN, CAMERA EXPERIence, developing, printing, titles, cartoon, lantern slides, after June first. Address B-26, MOVING PICTURE AGE, 418 South Market Street, Chicago, Ill.

PROJECTORS HAVE A NUMBER OF EXCELLENT MAchines that are worth consideration if you are in the market for a projector. Address A-24, MOVING PICTURE AGE, 418 South Market Street, Chicago, Ill.

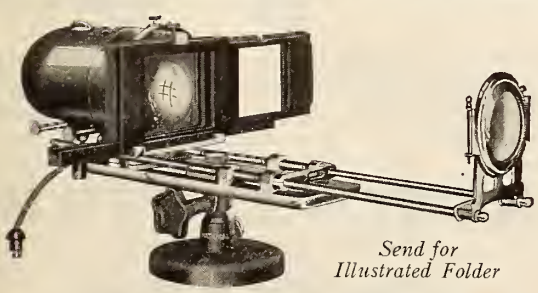
BARGAINS IN SINGLE AND DISSOLVING STEREOPticons, slides and new Balopticon. Motion picture machines for electric, calcium and mazda light; 100 reels of fine films in one to five reel features. Bargain lists free. National Equipment Company, 409 W. Michigan St., Duluth, Minn.

WE HAVE SEVERAL GOOD STEREOPTICONS THAT should be of interest to anyone who is in the market for such a machine. Address A-25, MOVING PICTURE AGE, 418 South Market Street, Chicago, Ill.

The Exhibitors Supply Company, Inc., 608 South Dearborn street, Chicago, Ill., has opened an educational department for the purpose of serving its non-theatrical trade with the same high-grade service which it gives the theaters. This company is maintaining a film service and has selected lists of films for distribution. It also furnishes regular theater machines to schools, churches, lodges, factories and camps as well as light portable machines for classroom use and for the home.

The Clermont Photoplays Corporation with a capital of $500,000 is the newest company to enter the field of motion picture production in California. The new company has begun work at Bernstein studio with the first unit, Lloyd Carleton Productions, directed by Lloyd B. Carleton. Six more producing units are being added and a studio will be built. Stories with all star casts will be featured. Hannibal N. Clermont is president of the new concern; Lloyd B. Carleton, supervising director.

"The National" A Stereopticon of Merit and Simplicity



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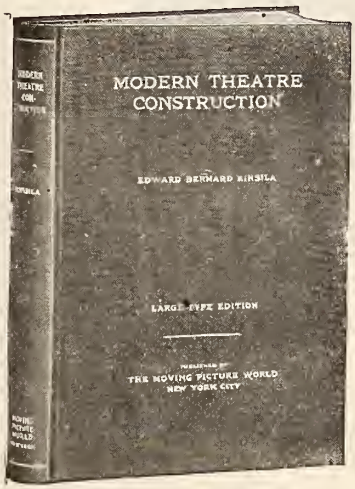
An Ideal Machine for Churches, Schools and Lodges

National Projector & Film Corp.

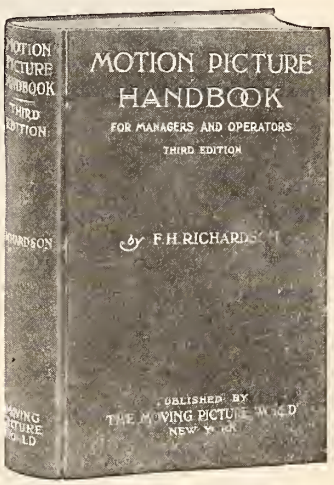
1101—431 S. Dearborn St. Chicago, Ill.

The Chalmers Publishing Company has fostered the motion picture industry since its beginning through the Moving Picture World and its leader publications on—

Theatre Construction
Moving Picture Projection

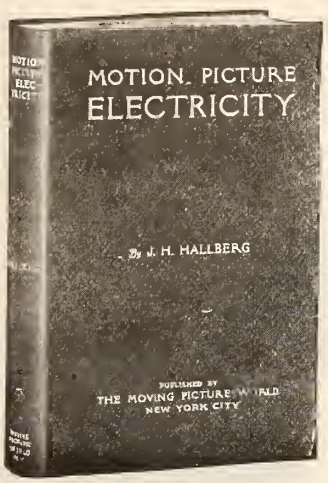


When planning a new house, this book will prove a money saver. 270 pages.....$3.00

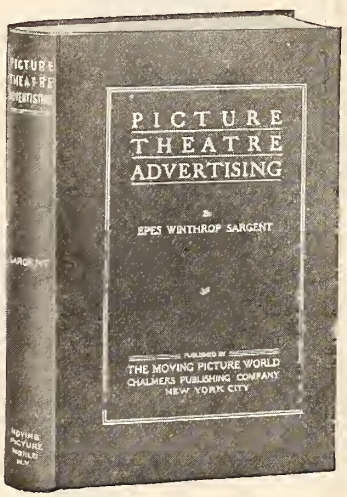


For a picture on the screen that will be a credit to your house. 700 pages.....$4.00

Picture Theatre Electricity
Picture Theatre Advertising



Just the information you want on your theatre electrical equipment. 280 pages.....$2.50

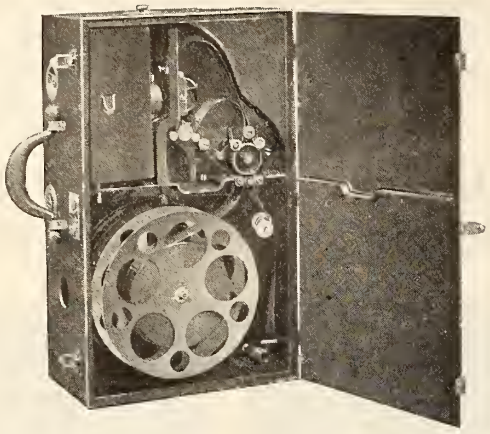


Chock full of ideas that bring money into the box office. 300 pages.....$2.00

The fact that some of these books are already in their third edition ought in itself be recommendation enough.

CHALMERS PUBLISHING COMPANY

Room 602, 516 Fifth Ave., New York City



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The Graphoscope Portmanto has not been designed merely for compactness and portability. It is built for reliable, efficient service. It will stand hard knocks. All the essential mechanical features are retained.

This machine is held in high esteem by those requiring a lightweight portable projector. Uses standard film. Motor driven, incandescent lamp.

Features

Intermittent, of Geneva Type.
Large Diameter, three blade shutter outside type.
High grade, large diameter, projecting lens.
Aluminum castings, bearings bushed in bronze.
Lateral projection—film in vertical alignment in head.
Ground tool steel shafts.
Mechanism enclosed, fire rollers at entrance and exit of film from magazine.
Standard, 1000 foot reel, 10-inch diameter.
Both reels in lower compartment.
Take-up, double cone type, simplest in use today.
Carrying case of Bakelite, fireproof and dampproof.

Write for descriptive literature H-6

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Classroom Instruction By Motion Pictures

Motion pictures are now available wherever there is electric light. No expensive, complicated installation necessary.

The American Projectoscope—the portable motion picture projecting machine "without an apology"—is compact, simple, motor or hand driven, weighs only 19 pounds (25 with motor), throws a perfect picture 8 ft. or 80 ft. with wonderful brilliancy and uses any standard films. Can be reversed instantly to repeat any portion desired. Attaches to any electric light socket. Exclusive lens arrangement, eliminates fire danger. Shows any frame on a film as a "still," like a stereopticon.

The most practical machine ever offered for class room work. Easily carried from class to class.

Ask for booklet giving full description, prices, etc.

We are experts in the field of picture projection and shall be glad to help you work out any problem along this line.

Motion picture supplies of all kinds always in stock. Regular theater equipment is advised for Educational work wherever a permanent installation is possible.

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especially adapted for use by

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Entertainment
Cleanliness
Educational Value
Diversity
Co-operation
Satisfaction

We have arranged for the addition of the Pastor's Co-operative Service Films to our large library.
Write for our catalogues and all details regarding our service.

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Professional Pathe and Debrie Cameras

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Just Received from Abroad

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New Model Precision Ball-Bearing Tripod. Now..... **$165**

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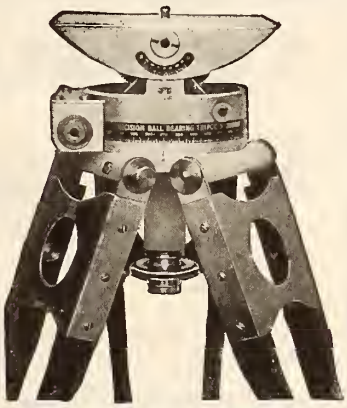

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French Debries

New Model Cameras, the most compact professional camera produced, 400 ft. capacity, complete with two-inch F3.5 lens, eight magazines, two carrying cases, Precision Ball-Bearing Tripod, Rewinder, Set of Masks for immediate delivery **$1250.00**

Other Cameras Now In Stock

Universal—Both 200 ft. and 400 ft. capacity, plain and with automatic dissolving shutter.
Pitman Type—400 ft. capacity, equipped with diaphragm dissolve.
Schustek—200 ft. capacity, equipped with automatic dissolve.

Get Our Quotations Before Purchasing.

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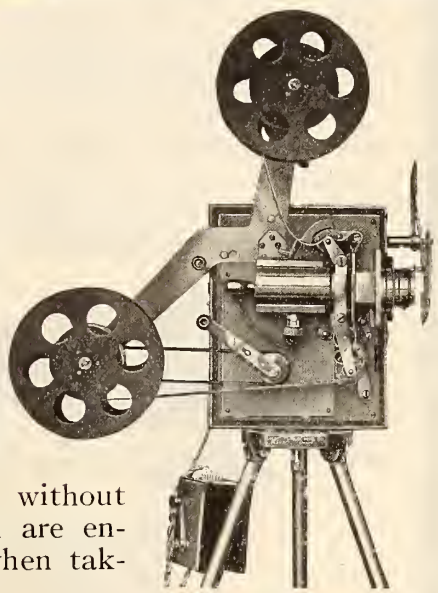
The Klix as a Motion Picture Camera

Klix

The Combined Motion Picture Camera and Projector

Motion Pictures for All

The camera may be purchased without the projector attachments which are entirely separate and are not used when taking pictures.



The Klix as a Projector

FOR PROFESSIONAL USE, KLIX meets your requirements for a compact, light-weight camera, having a negative film capacity of 100 feet. There are no "trick picture" attachments. The camera is intended for straight work where the ordinary M. P. camera is too heavy and bulky for easy transportation. It can be fitted with any 50 mm. M. P. lens. When ordering, specify if you wish to use M. P. or smaller tripod.

FOR THE AMATEUR, KLIX is a complete outfit for taking and projecting motion pictures. The outfit includes combined camera and projector, tripod, screen and all necessary electrical equipment. The screen measures 30″ x 36″, a suitable size for the home. The operation of this outfit is simple and easy. Anyone who can take kodak pictures can successfully operate Klix.

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326 W. Madison St., Chicago, Ill.

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COMPLETE SERVICE
ON ALL
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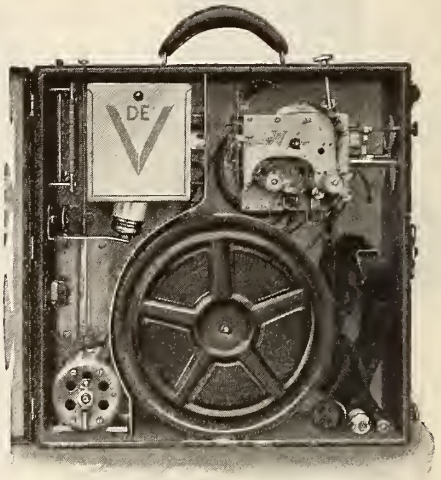

THE Latest DeVry Ready for Delivery
2½ TIMES MORE LIGHT

Think of it! 250% increase of illumination. NO increase in weight of Projector. The only real advance in Portable Projection in years. New lamp and scientific prismatic condenser does it.
Price complete ready for use $225.00
Order at once to insure immediate delivery.
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Perfect DeVry Service from Bass. You will like our methods.

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M. P. CAMERA

200 ft. capacity camera is 4" wide, 11" high and 11½" long. All aluminum covered, regular and trick, outside reflecting focusing device through film. Also direct finder on top of camera. Footage indicator. Fitted with 50 M. M. B. & L. Tessar F:3.5 lens in focusing mount and made so that larger and smaller lenses are readily interchangeable. An actual test of picture taking is made with each one of these outfits before it is shipped. Bass recommends a De Franne as the best value in an outfit of its type today at $110.00.

400 Ft. DE FRANNE
FIELD AND STUDIO MODEL

400 ft. capacity De Franne, all mahogany case, regular and trick crank, forward and reverse take up, automatic diaphragm dissolve, outside reflecting focusing device, spring claw intermittent. Polished steel film channel, footage indicator, film punch, 50 M.M. F:3.5, B. & L. Tessar in focusing mount. Special . . $225.00

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The Universal constitutes one of the highest grade M. P. Cameras made today. The recent and most successful addition of the Automatic Shutter Dissolve has brought this outfit up to the standard of perfection. Description as follows: Size of camera, 3¾"x11"x12". Weighs only 20 lbs. Regular and trick crank forward and reverse take up, footage indicator, film punch, outside reflecting focusing device, direct box finder, International Automatic Shutter Dissolve, with outside indicator to show angle of shutter and fitted with 50 M. M. B. & L. Tessar F:3.5 in easily removable focusing mount.
200 ft. Model with dissolve, list $515.00
Our price $467.00
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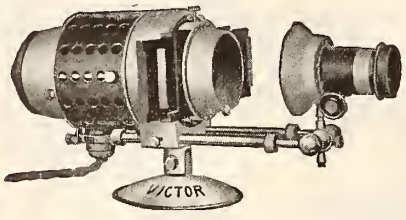
Lightweight, $50.00 Medium weight, $65.00 UNIVERSAL The Dependable Tripod, Net **$108.00**



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Bell & Howell Tripods with special Universal heads to fit any camera, finished in olive drab, complete with fine carrying case, cost the Government $250. Bass Special Price **$150.00**

VICTOR STEREOPTICONS
Latest Model, projects from 10 to 120 ft., equipped with special ultra concentrated Nitrogen Lamp, a Special metal case $5.00. **$60.00 value for $48.00**

A SPECIAL
400 ft. Debrie Parvo, 6 magazines, 2 cases. Precision tripod, all brand-new, fitted with Krauss Tessar F:3.5 lens. For the man who wants a real reel camera at once. Complete **$1400.00**

GET "BEHIND THE MOTION PICTURE SCREEN" FOR $3.65 Postpaid. The most thorough publication ever written on Motion Picture work, well illustrated and cloth bound, $3.65 postpaid.

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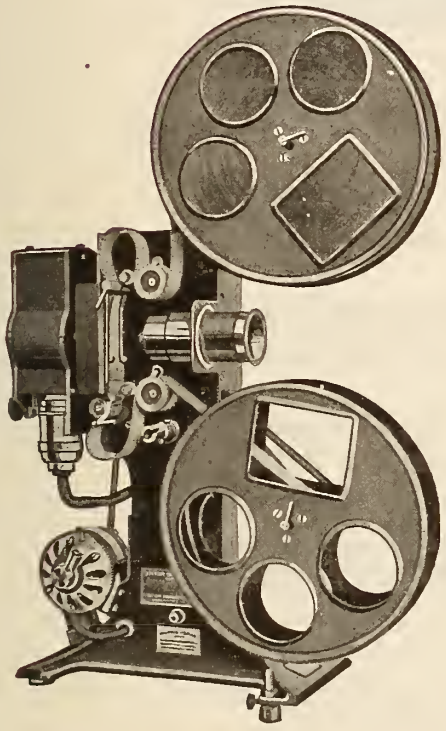
The Projector With a Clear Conscience

THE VICTOR SAFETY CINEMA



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It Does Not Gamble With Your Safety

The Victor Safety Cinema delivers a picture of great brilliancy and highest standard at all times.

It Never Shirks

The Victor Safety Cinema is expertly manufactured and scientifically designed.

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The Victor Safety Cinema meets the protective requirements of the Underwriters' Laboratories *and is approved by them for use without fireproof booth.*

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Perfect Screen Results

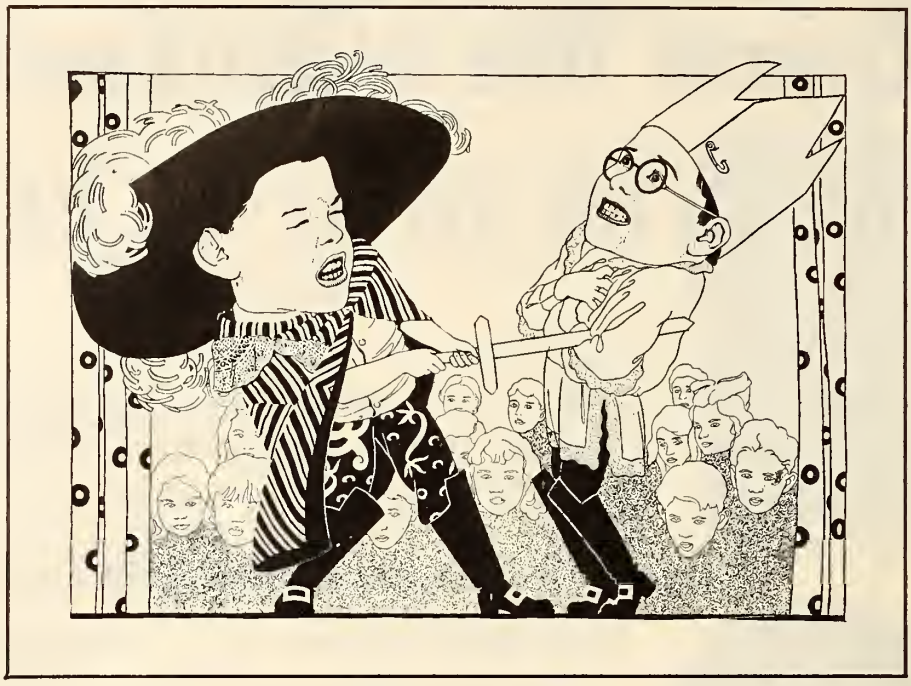
Splendid Workmanship

Absolute Safety

VICTOR SAFETY FILM CORPORATION

A. F. VICTOR, President

First National Bank Bldg. CHICAGO, ILLINOIS



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This is the comment of the screen critic of the New York Times, after seeing "Edgar's Hamlet."

Goldwyn offers the Edgar Stories as an example of what can be done with the original work of a great writer, with a proper exercise of taste and understanding.

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The Adventures and Emotions of Edgar Pomeroy

EDGAR'S HAMLET

Directed by E. Mason Hopper

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Animate the inanimate

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If your Club, or Society, or Church, or School wishes to show this attractive feature—write for the BRAY Pictograph Film List—nearly 1000 subjects—250,000 feet of films for rent at a very small cost.

Distributed by Goldwyn Pictures Corporation from 22 leading Cities.

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Animated Cartoon Comedies
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208 S. LA SALLE ST.
CHICAGO, ILL.

Educational Motion Pictures
Animated Technical Drawings

IT NEVER PAYS TO EXPERIMENT

THE layman is a great many times urged to buy amateur, semi-professional or portable motion picture projectors which have their limitations both as regards wearing qualities and facilities for showing standard and commercial film.

With a little added original outlay one can purchase the machine which is used in the leading million-dollar theatres of the Nation—and which will bring to the schoolroom or church that same high grade projection.

THE PEERLESS *Simplex*

The only projector that received the Highest Award at the two International Expositions in 1915

Grand Prize Panama-Pacific Exposition

Gold Medal Panama-California Exposition

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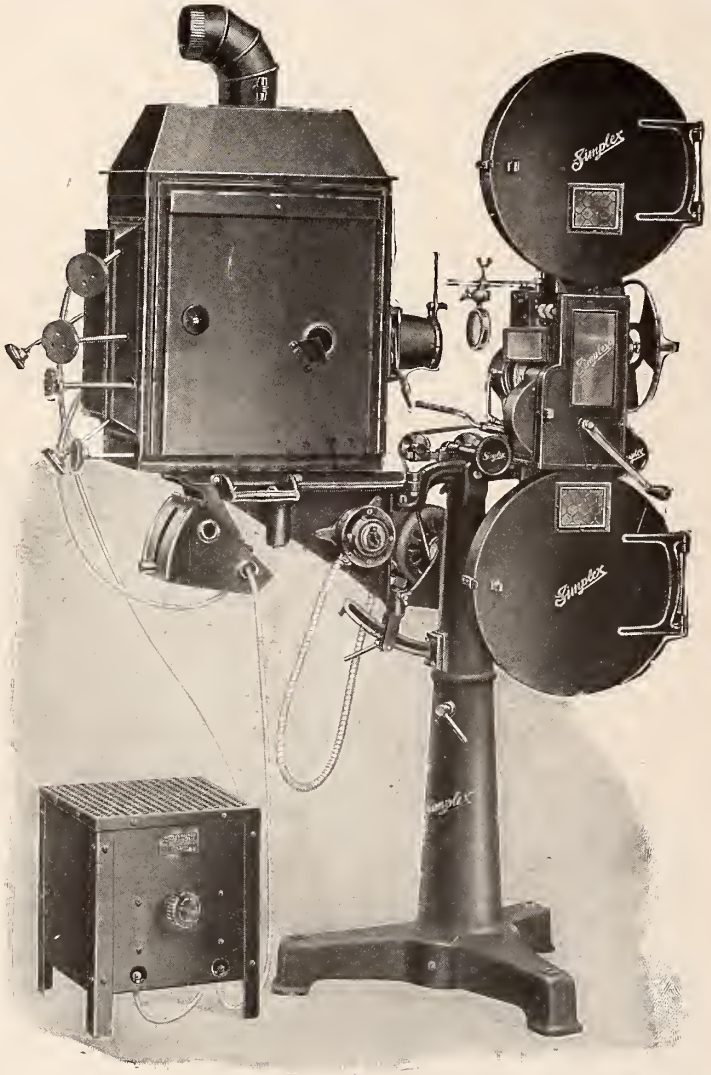

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317 East 34th St. New York

MOVING PICTURE AGE

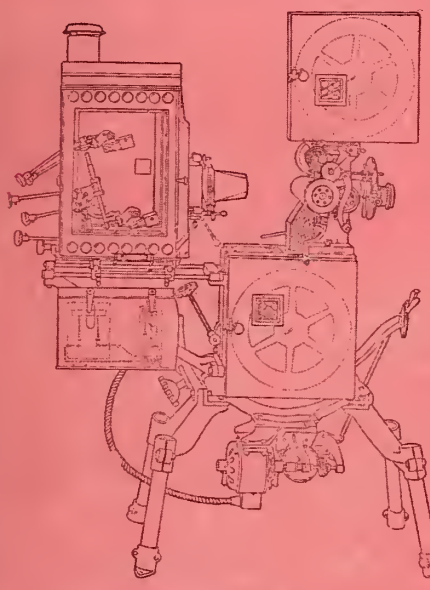
REEL AND SLIDE

EDUCATIONAL MAGAZINE INDUSTRIAL

CLASS PUBLICATIONS, INC., Publishers, 418 South Market Street, Chicago, Illinois

VOL. III JULY, 1920 NO. 7

POWER'S MOTION PICTURE MACHINES



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IN THIS NUMBER

Teaching vs. Preaching in the Moving Picture
By Cecil B. DeMille

Moving Picture Trip to the Bottom of the World
By the Editor of the Moving Picture Age

Screen Builds Up Evening Attendance in This Church
By Bertram Willoughby

An Experiment With Sermons on the Screen
By Rev. Carl W. Nau

School Community Center Work With Reel and Slide
By Dudley Grant Hayes, LL. M.

Using the Moving Picture to Teach Better Salesmanship
By Felix J. Koch

OTHER ARTICLES, PICTURES, FEATURES AND DEPARTMENTS

FIGHTING WASTE WITH MOVIES

HOW MOVING PICTURES effected a "painless education" at the plant of the National Cash Register Company is told by Alfred Pittman in an article contributed to *Factory* (Chicago). Many a worker, Mr. Pittman tells us, wastes time and material because he fails to realize the amount of these losses. "Preaching" has little effect, but the visualization due to the moving picture accomplished much. A few months ago, writes Mr. Pittman, John H. Patterson, president of the company, discovered that many practises in the factory needed to be corrected, and made a list of them. They were all wastes of one sort or another. All of them were bad for profits. But they were all drafts on the wage fund as well. Many of them were direct deductions from earnings, only the workers did not know it. He decided to try motion-pictures; and the result is a film of a new and significant type. We read:

"Mr. Patterson did not make the mistake of assuming that it would be enough to set a movie operator at work snapping the bad practises he had noticed. The company has motion-picture cameras and operators of its own, but he did not make that mistake. He appreciated that with movies as well as with the human voice there are a good many more wrong ways to tell a story than right ones. And so he employed a man who was skilled in getting messages across with pictures—a scenario expert, in other words—and he made it a point to get one who understood factories and was used to talking (by way of the screen) to workmen.

"This man spent three or four weeks going over the wastes, talking to the men about them, and studying their picture possibilities. By the end of that time he had his scenario. Actual movies, together with animated cartoons, were to tell the story. Then he called in the camera man.

"It happened that production in the factory had for several months been lagging behind sales. The company's most urgent problem was to get output. The figures for the last few months showed this impressively enough—for any one who was used to statistics. But the workmen were not; they would hardly have read them, much less got the importance of their message. The movie man, therefore, dramatized the figures as an automobile race, done in animated cartoons. There was one month when the car named Production almost—almost caught up with the one named Sales. That was an exciting moment. You wanted especially if you were a factory man, to see Production go ahead of Sales.

"This was the first scene in the film.

"'The factory must get ahead of the selling force,' the subtitle said.

"Then there was an animated cartoon to show how wastes come out of the fund for profits and wages. The profit-sharing plan at the National Cash Register Company has given the workmen an interest in the profits. For that reason they saw the point better in this next incident.

"An empty circle appeared first, representing all the revenues of the company. Then a segment was marked off in it and labeled Equipment and Buildings, showing the proportion of the revenues that went into them; then other segments for Interest Charges, Materials, and so on, until the last segment remaining was labeled Fund for Wages and Profits. Over a part of this last segment was then imposed a shaded area marked Wasted Time, and, following it, another shaded area marked Wasted Materials, showing how both of these cut down the wage and profit fund.

"The point here could hardly be missed.

"'You pay for this lost time' is the next title, and there follows a series of actual shop scenes showing ways in which time is wasted in the factory.

"A man nods at his machine. That really has happened often enough for many of the workers to have seen it.

"There has been a steady rise in output per man at the National Cash Register Company during the last few weeks. Several factors are responsible for this, but the management is satisfied that the picture is one of them."

DRAWING PAY FOR IT, TOO.
"There are office men who have no use for a newspaper before opening time."

THEY'RE ALL SO INTERESTED!
Sharpening a pencil is such an unusual operation that the workers near by look up to see how it's done.

A LESSON IN MATERIAL-SAVING.
"The hinges are rusty in some men's backs. They drop good stock and do not pick it up."

ANOTHER WASTE OF TIME.
"It must have taken lots of practise to become as expert as these men are in matching nickels."

LAX SUPERVISION ALLOWS THIS.
Crap-shooting isn't productive. "These wastes of time are the fault of foremen and other executives."

SUPPOSED TO BE AT WORK.
"That one long last retouch that costs us many thousands a year." Fifteen minutes after she is supposed to be at work.

TIME-WASTERS CAUGHT BY THE MOVIE MAN.

Illustrations by courtesy of "Factory," Chicago

Jam Handy of the Bray Studios

The Bray Studios offer scenarios schemed by Jamison Handy to suit any industrial purpose and expressed in pictures of the highest known quality. Technical direction by Dean Parmelee, Ben Turbett, Lyle Goldman and Jack A. Norling.

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The Translucent Screen is designed for rear projection only and is especially adapted for educational institutions, churches, hospitals, traveling lectures, show-rooms and window display, industrial plants, business offices, in fact, wherever it is desirable to show either moving pictures or stereopticon views in daylight or under any condition of artificial lighting, day or night. Pictures projected on our rear projection screen are remarkably clear, clean-cut and free from the defects so common to the ordinary light reflecting screen. It is generally used in institutions where much thought is given to perfect results in projection.

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The screen illustrated above is made of the same material and in the same manner as the rear projection screen but is rendered opaque by special process and is, therefore, adapted to front projection. It shows a lily-white surface and is especially designed for use in moving picture theaters which already have apparatus installed for front projection. It can be used only in darkened or partially darkened rooms. Pictures exhibited on this screen are free from distortion and fade-away and can be viewed from any side no matter what the angle of vision.

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Subscribers please notice that change of address must REACH US by the 18th of the month preceding date of issue.

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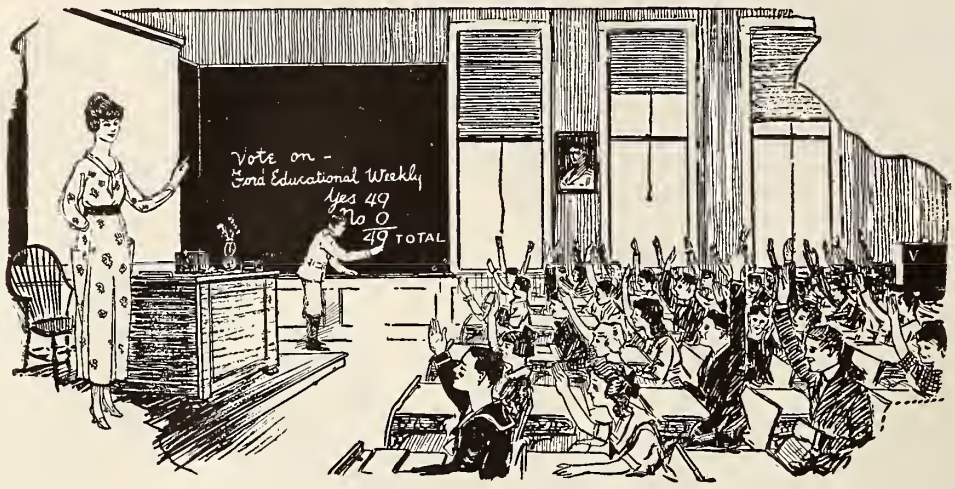

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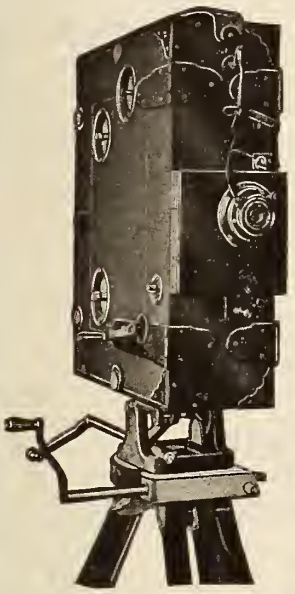

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200 ft. Model with dissolve, list $515.00 Our price **$467.00**
200 ft. Model without dissolve, list $430.00 Our price **$367.00**
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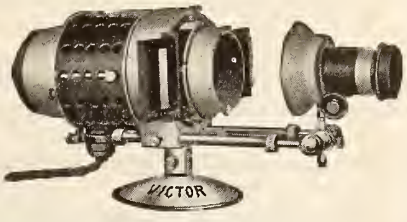

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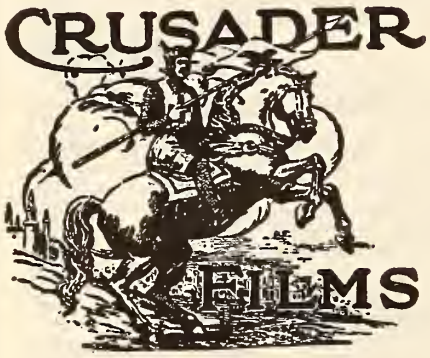

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EDITORIALS

Screen, School and Community

Grim war, teacher of the naked truth through discipline, suffering and death, brought home to American citizens the fact that they were no longer living in an America their fathers had taught them to believe was all their own. The appalling discovery was made that of the generation now being educated in the public schools of the country a large proportion came from the homes of immigrants who, though many of them were nominally American citizens, preserved in their domestic life the social and political ideals of their native land. These ideals were absorbed, sometimes unconsciously, by the children in their homes and discounted the efforts of the schools to foster in the young minds the idea of America as their country first, last and all the time. The outlook held no promise that the next generation would be soundly and solidly American in thought and in deed. Something had to be done about it, and done quickly, or "America for Americans" would soon become merely a bitterly sarcastic reminder of something that once was, but is not.

Many schemes were proposed and many efforts made by patriotic and sincere Americans to overcome the disaster threatening our American institutions. It is not strange that one of the most effective of these efforts should have been made by way of the screen, with its universal appeal to all sorts and conditions of men. Growing out of its instant use for instant need while the war was on, came the realization that a national campaign to make real citizens of the foreign-born must be carried on indefinitely. Pressure brought to bear during the crisis on nominal citizen and alien would relax. A consistent system of education that would reach old and young alike was sought. The screen was called upon again and it responded with reel and slide.

Moving pictures and slides when accompanied by proper instruction in the schools and by lectures in community gatherings were found the most effective method for Americanization work. But many of the workers knew that while the instruction given in the schools was of more or less value in Americanizing the coming generation it was not complete unless supplemented and encouraged by home influences. The theater screen did not reach all or even the greater number of the foreign-born parents and where it did its work was largely of an indirect and sometimes of quite doubtful value. Community centers where all the people of a neighborhood would meet upon an equal plane and be equally interested in what took place there seemed to offer a means of reaching these people, but many of them were shy and through previous experiences fearful they would meet there superior airs and attempts at patronage.

In the course of an investigation of the screen's present value in the work of the public schools, Moving Picture Age sent a representative to interview Dr. Dudley Grant Hays, the director of school extension in Chicago's public schools, and through his courtesy heard and saw much of methods interesting and efficient in visual instruction. Of these one of the most striking and simple was the use of the film and the slide as a means to attract the parents to the school community centers through the interest created in them by their children. The answer to the problem of reaching the foreign-born parent seems to have been found. Doctor Hays tells about it on another page of this number far better than we could do and we know our readers will give his story full appreciation and approval.

The way to the heart and understanding of the parent is through the child.

* * *

Pioneering With Moving Pictures

Down in New Orleans, according to a recent story in the Item, Miss Ray Abrams, principal of the Samuel J. Peters school, is the pioneer in making moving pictures a regular part of the class work for the children. From 11:40 to 12 o'clock daily the pupils are assembled for the showing of instructional films.

"We realize," Miss Peters said when interviewed, "that we are the pioneers in this work in New Orleans and that we will necessarily experience all the trials and difficulties of the explorer in a new field. The boys of the school are salvaging newspapers and magazines to pay for the new equipment. The pictures, it is true, will be at first entertaining rather than instructive, but will gradually develop into the instructive as the film producers get a hold of things.

"We have become so accustomed to the printed page as the foundation of school education, so satisfied with the old routine of assignment and testing that any suggestion involving new material and new method causes comment. The diagram, the map, the illustration, the lantern slide have done splendid service in the school room, but the finest service yet to be rendered is to be done by the moving picture machine. . . .

"A film to be educational, according to Prof. L. L. Thurston of the Department of Psychology of the Carnegie Institute of Technology of Pittsburgh, Pa., 'must correlate with a curriculum; it must correlate with class room or lecture work. In order to do this it is absolutely imperative that the films be prepared so as to fit a syllabus or routine of instruction. Certain facts, principles, operations, or ideals are to be taught. Enumerate them and show them in a teachable order. When educational films have been fitted into the educational regime in such a manner they will be serial in character. Film so and so will precede or follow lecture so and so. The film equipment for any given course will in all likelihood consist of a series of films definitely placed in the course of instruction.' Such is the goal toward which we should work."

We wish Miss Abrams abundant measure of the success we know she will enjoy but hope that the school board in New Orleans, as well as in many other cities of the country, will soon render it unnecessary for the children of the schools to scrape up pennies to pay for the equipment the teachers need.

To be sure the purely pedagogic film is not yet on the market in quantity large enough to justify its general use. But of instructional film there is plenty to justify appropriations by every school board for equipment. Of other reasons why this should be done by every board there are also a great plenty. Perhaps the pioneering of Miss Abrams and other devoted educators we could mention will be a hint to them they will not ignore as they have so many others. We hope so.

If ice profiteers were sentenced to spend several months in a region like this, possibly they would be less prone to take advantage of a helpless public. The bird in the foreground is an emperor penguin, weighing about fifty-eight pounds. It furnished food for the Shackleton party for a number of days.

JUL -6 1920

MOVING PICTURE AGE
REEL AND SLIDE
EDUCATIONAL MAGAZINE INDUSTRIAL

VOL. III JULY, 1920 No. 7

The Moving Picture Story of a Trip to "The Bottom of the World"

Many Men Have Gone Down to the Antarctic Sea in Ships, Some of Them to Stay There Forever, but the Shackleton Expedition Reached Home With a Wonderful Camera Record of Their Voyage

By the Editor of the Moving Picture Age

THIS is the screen story of the ship that went to the bottom of the world. Over the snow-capped ice and freezing water the lion-hearted men who sailed in her came back to sunlit port but the hull of the Endurance lies buried in the desolate Antarctic sea. She is only one of the many that have met this fate. She is the first to write the log of her voyage in picture on the screen down to the day when the nightmare of ice closed slowly in and crushed her. With her loss went the hopes of the men who

Wedged in between great block of ice, it was sometimes weeks before the Endurance could resume its fight.

had lived in her to carry out their original purpose. Saving themselves from the fate of their ship was a problem that was solved only after months of danger and hardship. When they finally reached civilization they had with them a film record that will give everyone who sees it a better understanding of the beauties and the perils of the south Polar regions than they could get in any other way.

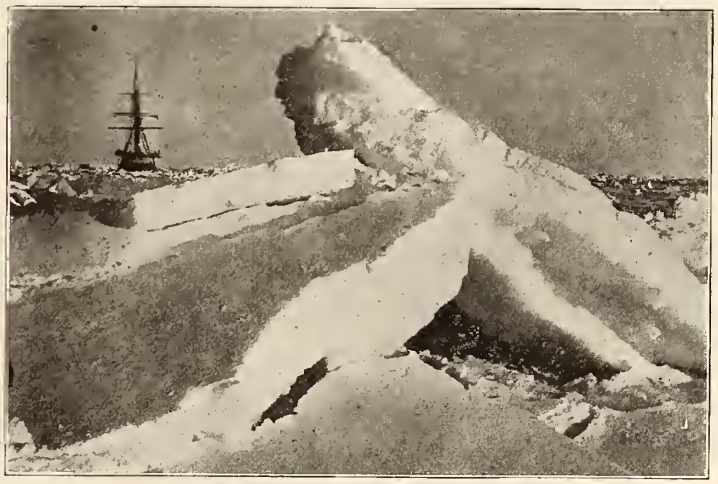
"The Bottom of the World," a Robertson-Cole production, is much more, however, than the story of the good ship Endurance, though until her loss she is almost constantly in the picture. With a few preliminaries that explain the object of the Sir Ernest Shackleton expedition the first scene shows the Endurance sailing gaily away from the harbor of Buenos Aires. Almost at once one is introduced to the life abroad and sees the sledge dogs in their kennels taking their meat and, some of them, their medicine. As the ice is reached the camera is directed outside the ship and wonderful scenes of icebergs and glaciers, icepack and floe, pass over the screen. The open water begins to freeze and the steel cutwater of the Endurance is seen plowing through it as it thickens. Then the camera points outboard again to the mountains of ice almost filling the sea into which the vessel is forcing her way.

The Shackleton camera men were exceptionally fortunate in getting pictures of animal life. One gets many views of seals swimming and ashore and the "close-ups" of penguins, especially of the committe of three sent from a flock to interview the camera men, are vivid and memorable. Then, as the Endurance nears the "Magic Circle," and difficulties and dangers multiply, she again becomes the central feature of the picture. For weeks she fought her way nearer to the pole, but only three degrees away from the party's destination the ice closed in and weeks were spent in vain efforts to clear the way to the open sea. They were imprisoned for the long Arctic night.

Months were spent in preparation for the final dash to the pole, where Amundsen and Scott had been before them, but just as everything was in readiness the ice pressure on the ship was increased by the action of a polar blizzard and she was crushed. The scenes following, of her slow grinding to pieces in the ice straining against her sides, are the most impressive in the film. The first movement of the ice tore the rudderpost from her. Then she was thrown on her beam ends. The party abandoned her, taking the dogs to safety with them. She lay there forlorn, her masts going by the board, her hull sinking lower and at last almost covered by the ice that had ground her to pieces.

Then, with the possibility of reaching the pole beyond hope, the party started back. With the crew dragging the heavy lifeboats, the dog teams went ahead to break trail. No one who watches the weary struggle over ice and snow can fail to realize what "a few miles a day" meant in terms of desperate exertion and hardship. After weeks of traveling it was found impossible to move the entire party over the treacherous surface, so they settled down for a stay on the ice. After a while the ice broke, and for more than ten months the party floated about on an immense floe, helpless. At last the continuous crushing of other ice packs made the floe unsafe.

One night the floe that carried the party broke directly through the center, dropping several men into the sea. The seas became more dangerous and they took to the water in the small lifeboats. Later on Shackleton saw the impossibility of returning the entire party at one time and started for South Georgia, nearly 800 miles away, with five of his crew. Fate tricked them and they landed on the uninhabited side. Leaving three men, Sir Ernest started off for Stromness Whaling Station, thirty-two miles away. Danger hov-



Blocks weighing many tons were raised fifteen feet above the level of the floe by constant ice pressure.

ered at every stroke of the oars, cakes of ice threatened to smash the boat, but, worn and ill, they finally reached the station. As soon as arrangements could be made Shackleton went back with a new ship and supplies to the rescue of those left behind, and at last the entire expedition, without the loss of a man, steamed into Valparaiso harbor to the salute of the Chilean naval guns.

Events of the world war during the years 1915-1916 so fully occupied the public mind that the Shackleton expedition gained no prominent place in it. Sir Ernest's book, "South," was published about six months ago by the MacMillan Company and the explorer's own fascinating story of the expedition attracted to it the interest it deserved outside of scientific circles. The book supplements the five reels of film and gives them rank in the educational

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Teaching vs. Preaching as Related to the Production of Moving Pictures

By Cecil B. De Mille

(This is the sixth in a series of articles on the topic of "The Screen and the Social Fabric," written by one of the foremost directors in the industry. It is an effort on his part to make the public acquainted with the ideas and ideals that govern the making of moving pictures for the entertainment and instruction of the public.—Editor.)

The motion picture producer who sets himself up as priest of an ideal, however worthy, is more than likely to find himself hoist by his own petard sooner or later. Either he will be regarded as an imposter, presumptuous in his efforts to preach or he will be disregarded altogether—and I know not which is the less desirable of the two. There is, however, a vast difference between teaching and preaching. The man who writes, even if he write only fiction, may essay to teach through the written word, to establish by his works an appreciation and an understanding of a certain ideal. He may do this without presumption because the world is, as a rule, willing to be taught, but it balks at the idea of being preached at through any medium not professedly devoted to secular purposes —and then even it is liable to be resentful.

To attempt to preach upon the screen to any extent may then be regarded as practically fatal to success. To attempt to teach is worthy the effort, if the teaching be judiciously done. Primarily, perhaps, the function of the photoplay as such is to entertain. Secondarily, at least, it is to bring home some strong moral, to get across a message to humanity. Otherwise, it is liable to be merely trivial and not even good entertainment, for, unless we consider ourselves profound, almost omniscient, we gain some knowledge through whatever we read or see. We are gaining knowledge always, to the very end of our days, unless we shut our minds to it and remain superficialists, content with skimming along the surface of life as the hydroplane skims the surface of the water.

Visualizing Ways and Means of Living

Let us see how far we may become didactic in our production of pictures without becoming pedagogic: To supply in the form of a drama of the social relations of men and women a view of life that while familiar to those who gravitate in the sphere may be unfamiliar to those who have a different orbit, is certainly to instruct the latter class and if this instruction be correctly and skillfully done, it is a service. But to hold the latter class up to ridicule would be the worst sort of superciliousness and immediately have a boomerang effect.

To instruct by visualizing ways and means of living, methods employed in the hunt for happiness, let us say, by one element of society is certain to prove interesting and valuable to those of other elements. To resolve, perhaps, certain problems of relationship in a satisfactory and intelligent manner may be the means of opening a way out for someone engulfed in a situation that defies his analytical powers. To inspire with higher ideals those who have perhaps failed to form ideals for themselves at all or whose ideals are not what they should be, is again to justify the work. If at the same time, entertainment is provided, the results are more than likely to be advantageous to all concerned.

There are photodramas that do not lend themselves to teaching, which merely present a picture of life and let it go at that. There are others which from their very subject matter cannot avoid at least suggesting ideas to certain members of the audience, and to suggest an idea is to have accomplished a constructive service. There is the picture whose field is sheer romance and which from beauty or sweetness or adventurousness alone fulfills its object—i. e., to entertain. It would be folly to tag a moral to such a picture.

Pernicious Picture Drama a Detriment

The pernicious picture or drama, as I have previously pointed out (in another article), is the one which not only fails to inculcate a lesson, but fails equally to entertain—for unless some measure of genuine pleasure is derived, a pleasure that is at least in part spiritual in quality, the result is nil—and this picture is unworthy of either the time and effort at production or the time employed in witnessing it upon the screen. This picture is more than likely to present a distorted view of things. It is almost certain to depend for its appeal wholly upon an untrue or debased condition, an appeal directed at the lower elements of the human mind. It may profess to "point a moral and adorn a tale"; it may even be loudly acclaimed as a great lesson, but it will be found lacking in all respects save one—its attraction for the lowest propensities of the animal nature. As such it is a detriment and its effect upon the public is highly injurious, particularly upon the more impressionable portions thereof.

I hold no brief for censorship. Indeed, I think that as an institution, censorship of the screen is unjustified and unnecessary, for the public is its own best arbiter and will not long tolerate that which is either ineffectual or objectionable. Censorship is too liable to be simply the opinions of one set of individuals which can by no possible means be supposed to represent the will or opinions of the majority. Censors are given to straining at gnats and swallowing camels. They are too often pedants, prudes and lacking in artistic appreciation. Their strictures are frequently directed against those pictures which are simply beyond their understanding and invite their shafts of caustic criticism for the same reason that a small mind always takes issue with one of larger perceptions.

Glimpsing the conditions under which people exist in our present day one is prone to exclaim: "O tempora! O mores!" But in every age it may be assumed that exclamation was equally apropos. To catch the spirit of the time and register it upon the celluloid is the duty of the picture producer: his pictures must, unless they are distinctly "period plays" or mere fantasies, reflect this spirit. To do this alone, however, without drawing therefrom some deductions and conclusions, would be merely to enact the role of the reporter of a newspaper. The producer and the scenarist are something more than that. They combine artistry with the sense of topical values; they tend toward certain ideals if they be true artists and they will regard as more or less wasted time spent in a work that leaves no greater impression on the minds of spectators than that of mere momentary entertainment. If the screen is the peer of the stage, which I contend it is, it must live up to traditions which have already been established despite its comparative youth. But these traditions are being altered with the growth of understanding on the part of the men and women who create for the screen.

To sum up the matter, we may say that the immense appeal of the screen, its far-reaching power to sway the winds of the people, its possibilities for either good or evil, for art or for drivel, for beauty or its reverse, render it too great a weapon to be handled by those unskilled or indifferent, who may misuse or misdirect it. This sort of censorship—the kind which would restrain the incompetent and the inartistic—should be operated and controlled by the intelligent and capable producers themselves, for they, better than anyone else in the world, realize the force of the screen and its potentialities. What they do not know the vox populi will teach them. It is in the hands of the makers of pictures to develop the actual greatness of the screen and employ that power in directions which may not alone entertain, but benefit humankind.

Story of the Bible in Moving Pictures

The Historical Film Corporation of America will not begin The Pageant of the Bible with the picturization of the first chapter of Genesis. President James A. McGill has definitely vetoed the idea of setting up a motion picture camera at the right hand of the Creator and shooting the panorama of creation as it was flung forth from the Everlasting Arms. He thinks that a motion picture camera has no business in the midst of whirling nebulæ and cosmic conflagration. He is willing to let the processes of the creation of the earth abide in the realm of imagination, feeling that the logical place for the camera to begin to purr is after the work of the Deity has been finished and pronounced "very good."

Therefore, The Pageant of the Bible will begin with the story of Adam and Eve and the tragedy in the Garden of Eden and will end with the tremendous story of Paul and his ministry—a pageant in itself and a work of dramatic picturization greater than anything yet done in motion pictures. The determination of The Historical Film Corporation of America to eliminate the creation is in line, Mr. McGill thinks, with the best religious and scientific opinion and of the policy of the producing corporation not to attempt the impossible. The first six stories to be filmed have been selected from a list of suggestions made by six of the leading pastors of Los Angeles, each of whom was invited by President McGill to name six stories he desired to see put into moving pictures, and these six subjects will be filmed before the first release is announced. This is done that there may be no delay in the steady procession of the succeeding spectacles.

Moving Picture Trip to the Bottom of the World

(*Continued from page* 9)

film library. Aside from that, the entertainment value is never absent and the desire for the new, the strange and the wonderful is constantly fed as one miraculous scene follows another. There is an ever present feeling of standing right behind the camera and watching the events as they actually take place.

Science and human interest, animal life, the progress of the expedition, its mishaps and hardships, wonderful scenery and the scientific lines of study which were followed fill the picture. And at the end, beyond the deep impression of a personal experience gained, an actual voyage made and a lesson learned, lies the haunting memory of the Endurance on the icebed of the Antarctic, a monument to heroism and human endeavor displayed by Sir Ernest Shackleton's South Pole expedition.

A moving picture machine was recently purchased by the Roman Catholic church of Jefferson, Wis., for use in the auditorium of its school. Only films that have passed a strict censorship and containing educational features will be exhibited. The purpose back of this move is to provide clean and wholesome pictures for the school children.

Public School Community Center Work With Reel and Slide

How Ideals of American Citizenship Are Developed in the Chicago Schools and Their Community Centers, Using the Screen to Draw Together and Inspire Both Young and Old Among the Foreign-Born

By Dudley Grant Hays, LL. M.
(Director School Extension, Chicago, Illinois, Public Schools)

UNDER the fostering influence of the Board of Education of Chicago, we are endeavoring to put the fundamental ideas underlying the government of the United States before various groups of foreign-born people who are settled permanently in our midst. To present such work in brief, formal, schoolroom lessons is not the most effective plan. There must be a less formal way. We aim to get the ideas across in a character-building, sympathetic, neighborly way that will awaken thoughts which in turn will prepare these people to interpret the slow but sane way in which we developed our nation. A government wherein the people rule themselves, by means of leaders chosen by themselves, clothed with authority delegated by themselves, is new to them.

Young Men's Debating Club, Budlong Community Center, Chicago. One of Mr. Hays' most earnest efforts is to teach the boys to take their part as citizens in public gatherings.

Community participation in affairs, community planning to meet the needs of all—in short, the general welfare program—should not be lost sight of in our assimilation endeavors. This induction into our national heritage, expressed in so many ways, can be done most effectively by avoiding anything that partakes of a patronizing tone or schemes to exploit in any manner those who are subjects of our consideration. In this connection we point out the strategic position held by our free public schools, whose sterling worth was held out as an inducement to foreign born to come to the United States, where all people could find opportunity to live, progress, acquire and enjoy the fruits of their labor in a manner transcending anything ever dreamed of in the old countries.

The eagerness with which their children enter our schools and the earnestness with which they press forward in their school work give evidence of the estimate put upon our great bulwark of liberty and happiness—the common school. The work carried on in it is daily discussed in the homes. The children of foreign-born parentage have been provided for in the past and now we are turning attention more carefully to the adults.

The use of moving pictures and lantern slides in day schools awakens an interest which carries over into the home. While it is true that the adults in the families may not be able to understand our spoken language, yet when they are invited to the school assemblies in the evening and are given a message all can interpret through pictures, a common start is made for getting together. Coupled with these picture programs are given urgent invitations to join the singing, gymnasium, game or dancing classes—in short, to participate in all kinds of wholesome recreation. Study of a more serious nature, with a definite purpose as set forth in lessons taught in the films, is urged. Good teachers are always on hand to make those coming to the community center feel at home and to guide them into ways of health, happiness and fuller participation in the life worth while.

The public school community centers are neighborhood gatherings in the public school buildings in the evening, open to the leisure hours of the people, when otherwise they would be idle. This common meeting ground is already known to the people, owing to day-school contact, and here they gather with no apologies to be made to anyone for their presence and where they feel sure no undue advantage will be taken of them by those in charge. Into these gatherings all peoples are earnestly asked to come and to contribute for the good of all the best in ideas, conduct and co-operative effort of which they are capable. In the public programs rendered the thought is driven home that the United States is made up of all kinds and classes of people, who have thus pooled their issues and are pulling together as our forefathers did from the earliest days of our nation's birth for the good of all.

Through moving pictures and lantern slides, scenes from the history of our own country and the good things which other countries have to contribute can be tellingly set forth and our language, customs and ideas of time-honored conduct will be shown in an effective way. Through travelogue films, the great expanse of territory and the grandeur of beauty of America are shown. Crop production on a vast scale is depicted by films showing modern farm machinery handled by but a few men, in comparison with old-style farm work, and an incentive is thus awakened for laborers not only to acquaint themselves with our ways of producing food materials, but to prepare to join the ranks of food producers.

The term "Americanization" is one that we believe is very much overworked. There are so many phases of thought back of this word that we deem it necessary to suggest some of the most important ideas which we think are contained in it. It is not enough to consider simply reading and speaking the American language as being the full content of Americanization. Of course, we do believe it necessary to learn to speak, read and write our language, but, in addition to these things, we believe it is very necessary that our foreign-language people who have come to make their homes in our midst should be made familiar with all that enters into what we consider a wholesome American home, equipped with all of the conveniences that such a home should have, in order that these people may live happy, contented, wholesome, efficient lives.

A popular, because helpful, line of films shows the processes and operative work involved in producing, gathering, shipping and elaborating raw materials into the finished articles for ultimate consumers. Herein are shown the human connections and we are led to see our dependence on the work of each other. The production of food, clothing and shelter give an instructive and mind-broadening series of films. New lines of occupations are thus suggested and the thought that in all places and processes individuals are needed. Our part is to prepare for opportunities constantly arising.

The children of our foreign-language people get these ideas in their regular school work, provided they attend the common public schools; but the older people, who are really the ones who provide the diet, are the ones who need our special attention, and to them, in our community centers, we are endeavoring to carry our message of American living. Then, too, there are many ideas which have been brought to our attention in the evolution of health regulations which are essential for all to know. These thoughts are new to many others, as well as to our foreign-language people, and a great deal of painstaking education will be necessary in order that reasonable health regulations be observed and their benefits accrued to those for whom they are intended.

Social dancing at Farren School Community Center. This occasion was an informal celebration of the return of some of the neighborhood boys from France.

We must bear in mind that the entire city suffers from neglect of proper living regulations by these people, as well as by ourselves, and the spread of contagious diseases will be kept down in proportion to the amount of intelligence we can develop through our campaigns

of education wherever opportunity affords. Red Cross and Child Welfare films are effective in this work.

Then, too, in this Americanization work, we must endeavor to bring before the minds of these people the various opportunities that are provided for their advancement in efficiency in the work they are engaged in, whether that work be in a shop, factory, or what not. There are remunerative promotions for those who prepare themselves properly by class study. These opportunities we endeavor to bring before them in the community center gatherings and community center classes. A splendid reel on this point is the one entitled "The Making of an American," produced by the Worcester Film Corporation.

An intensive campaign of advertising will probably be necessary in order to bring to the minds of those people the chances they have here, such as they have never dreamed of in their mother countries. When once their presence is secured at the school building, we find it very necessary to let them know that we recognize certain factors which have a bearing upon our mutual problems. There are certain racial traits that are very commendable in every civilized nation throughout the world. We deem it wise to lead our foreign-language people to realize that we are familiar with their good traits and that we welcome those good things into our American life. It is not our desire to belittle their old-country customs, for many of them are most excellent, but wherever we can assist them in changing their customs to conform to what we consider a higher ideal of living, we deem it our duty to do so. This, we believe, can be done without any feeling of resentment on their part, if we go at the work in a sane way.

We must be conscious of the fact that many of these people have been bound down by a species of caste heritage in many things. It takes a long time to overcome those ideas which have dominated their lives and we must exercise a great deal of patience in the transforming work we are aiming to bring about. We are to show them, in an inoffensive way, the difference between old-country cooking, which was so meager in its variation and so limited in its variety of things used for the basis of food, and at the same time teach our diversified way of cooking the same things and how we enrich them with added vegetable foods and cereals and substitutes which were never known to them. Here are problems that call for careful planning and wise teaching.

Customs and even education in the countries from which they came, contrasted with those of this country, where an immensely improved outlook for their children over the outlook afforded in the old country, is important. Also, to recall the rigid political life with which they had but little to do in the old country, where they lived simply as subjects, where there was a life devoid of initiative or industrial advancement, and to show them the rich field of opportunity in this country for them in these things, if they will but prepare themselves to enjoy the blessings our country holds out to them, are well worth while. These new-country opportunities are almost limitless in number and we wish them to realize, at least to a slight extent, the great blessings that are in store for them here and, at the same time, to show them that in order to enjoy these blessings there is something for them to do. Show them how to participate in our country's endeavors, as all good citizens should, by joining with them in wholesome entertainment and recreational enjoyment. Here they are truly shown where there is "life more abundant" and their participation is earnestly sought for, always with the entreaty that they move toward higher ideals and a more complete participation in local, state and governmental movements for the good of all.

Moving picture night at Clarke School Community Center. The camera was placed directly in front of the screen for the flashlight exposure. There are never any empty seats here.

In this country they may have the liberty to advance to any position for which they will fit themselves—something they have never known in the country from which they came. Here they may find more complete happiness in the enjoyment of their homes, of our public institutions, our public parks (whose activities are shown in many available reels), and in everything that goes to make life worth while. Here they are freed from the hands of the oppressor, which they have felt irksome for so long a time before coming to this land of opportunity. We ask them to forget not the past, if it contributes anything worth while to their lives, but to readjust themselves as rapidly as possible to fit themselves for citizenship in this country which has so generously welcomed them.

To bring about these changes in the thought and action of the foreign-language people, so numerous in our midst, is a serious problem. We are conscious that we have much to do in the promulgation

A night class in cooking, Austin High School Community Center. This is the woman's class. The girls get their instruction and make all their experiments in the afternoon.

of these opportunities through every kind of advertising that will bring it to their attention, and that we are to provide certain places for their meetings, such as our school buildings offer, and to secure for them those instructors who are fitted for this peculiar kind of service. With all of our intensive educational work, mingle enough of the recreational work to make it a drawing card for these people. To accustom them to come to the public school building for all things that pertain to the welfare of themselves, their children and their respective communities, is one great aim we have in mind in our community center work.

I think the time is not far off when there will be provided neighborhood visitors, who will go out from the public schools into the homes of these people and, by friendly visits and talks, acquaint them with the opportunities provided for them and talk over with them the work we have in mind for them to do. No patronizing conduct should be indulged in. No tinge of exploiting should be tolerated. A sincere service to all for the good of all should dominate whatever is done.

Ideas underlying character formation are woven into the work carried on in the game room, where fair play and honest dealing with competitors can be emphasized. Equal treatment of gymnasium participators can be made the silent means to evolve in the thoughts of the people the foundation of justice as set forth in our government. A square deal to all who wish to co-operate in this community gathering should lead to the idea of a square deal in outside life by employers and the employed. In assembly gatherings, topics of general interest should be discussed with open frankness. Facts should be fully set forth on all sides of the questions and fair-minded presentations should be made, so that all may be given the light of truth.

A great Teacher once said: "I came that ye might have life and have it more abundantly." This more abundant life, wherein recreation is used to offset the toilsome hours of the day, is a guiding thought in shaping our program of action.

The following announcement regarding a new movement in relation to moving pictures recently appeared in Chicago daily newspapers:

"Reform of moving pictures is planned by the Presbyterian Board of Temperance and Moral Welfare, which announced that a 'white list' of approved pictures would be issued from time to time in an effort to condemn pictures characterized as a menace to child welfare and a cause of juvenile delinquency. Rev. Walter A. Hendricks of Portsmouth, Va., has been appointed to take charge of this work."

Dr. Charles Scanlon, general secretary of the Presbyterian board, made the following statement:

"We do not intend to crusade wildly against moving pictures. They are an established force and our aim will be to make them more of a power for good and by a campaign of education and activity remove their evil features and tendencies."

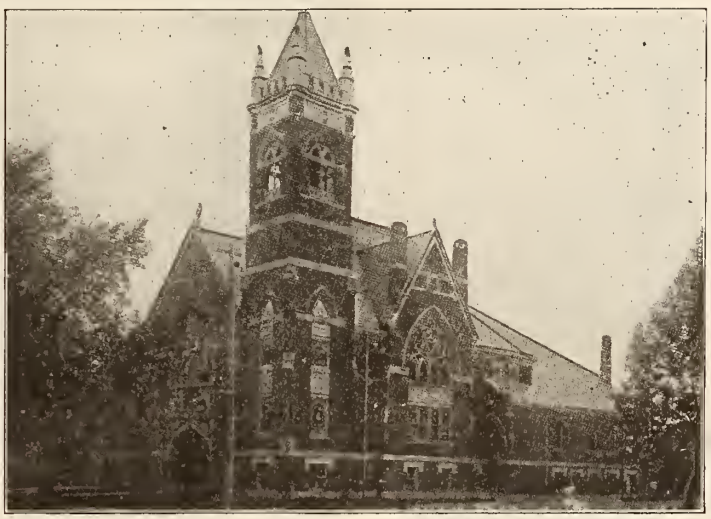
Moving Pictures Build Up Evening Attendance in This Church

"The Sunday Evening Problem," Long a Source of Worry and Deep Concern to Pastors Everywhere, Was Solved in an Iowa Church by Inauguration of the "Pleasant Sunday Evening Service"

By Bertram Willoughby

FOR more than a decade clergymen, laymen and church papers have been talking about "The Sunday Evening Problem"—how to fill the increasing number of empty seats at the second Sunday service. And the problem was very real. Many church members felt the strain of daily life to such an extent that they considered their duty to the church completed by attendance at the morning service. Sunday night attractions had multiplied so fast that the non-church members, who formerly attended the Sunday evening services because there was no other place to go, now passed the church by while going to more exciting fields. Thus, at the second service, the minister was left alone save for a few of the faithful. The problem became so acute that many large and wealthy churches cancelled the second service altogether, while others hung on to it only because they felt that an abandonment of the service would be interpreted as a surrender.

When the writer of this article came to the pastorate of the First Congregational church in the beautiful Iowa county seat of Osage, he found a church that would seat 1,200 people, and an evening congregation of about 30. He immediately undertook to solve "the Sunday Evening Problem." He inaugurated a "Pleasant Sunday Evening Service" in place of the orthodox preaching service. While this service had a religious atmosphere, and while an effort was always made to minister to the spiritual lives of the attendants, there was "something different" at each service. For example, during the war a number of war song revues were held. By means of the latest war songs the story of the war was told. The preacher studied modern magic, and preached a series of magical sermons in which he illustrated spiritual truths by magical experiments. Occasionally a lyceum attraction was brought in. Then came the Sunday night "movies."



First Congregational Church at Osage, Iowa, where moving pictures have built up the evening attendance to capacity.

A little over two months ago the congregation purchased the very best motion picture equipment the market could supply, and pictures have been a feature of the "Pleasant Sunday Evening Services" ever since. The first Sunday night picture exhibited was "The Passing of the Third Floor Back," and as it teaches so vividly religious truth no sermon was preached. Since the opening night, however, a sermon has been preached on the same subject as the picture, and there has been appropriate music. The field of pictures was thoroughly investigated and it was discovered that there were very few purely religious pictures, and part of them were insipid. However, it was also discovered that there are plenty of good, clean pictures containing most helpful morals. While we will use what good religious pictures there are, the class of pictures just mentioned will constitute the main field for the Sunday night service. The sermon and musical program will be built around these pictures.

In order to illustrate the possibility in this direction, following is a list of some of the features we have booked, and following each title is the theme of the sermon to go with it: "Shift the Gear Freck:" "Shift the Gear;" "America: The Land of Opportunity:" "America, the Land of Opportunity;" "The Greatest Question;" "If a Man Die Shall He Live Again?" "Habit of Happiness:" "The Sunny Side of the Street;" "Sign of the Cross:" "Dark Days and Their Lessons;" "Home Wanted:" "The Three Homes (Natural, Church, Heavenly);" "Uncle Tom's Cabin:" "Modern Slavery;" "The Bluebird:" "The Search for Happiness;" "Her Greatest Performance:" "The Love of a Mother."

For three years we have kept "The Pleasant Sunday Evening Service" continually before the people by a steady and carefully planned advertising campaign. We have made them think and talk in terms of "Pleasant Sunday Evening." During all this time we have had excellent congregations, but since the introduction of moving pictures the attendance has been capacity. In fact at almost every service the great auditorium has been filled for from fifteen minutes to half an hour before time for the service to begin.

The length of the program has been from two to six reels. When we have three reels or less we run the pictures first, and have the sermon afterward. When there are over three reels we preach the sermon first. This makes it necessary to hear the sermon if one would see the pictures.

Besides Sunday night we are running moving pictures once a week in co-operation with the Lyric theater, the only moving picture theater in the city. Like every other theater, the Lyric had a certain class of patronage, and felt it necessary to have such pictures as its customers liked best. But there was another class of people in town who preferred another kind of pictures—those more classical and less exciting. An arrangement was entered into whereby the church runs pictures every Wednesday night. In order to compensate it for a loss of patronage due to this plan a small percentage of the proceeds go to the Lyric theater. The bulk of the proceeds, however, goes to a "film fund" created by the church.

To these community moving picture entertainments the children of the Sunday school are given free tickets if they get to Sunday school on time. This has revolutionized the Sunday school. Before it was absolutely impossible to begin until fifteen minutes after opening time. Now we begin sharply on time. All others attending these entertainments pay an admission of 10 or 20 cents. At these entertainments are shown good, clean uplift pictures. Some that we have run or will run in the near future are: The Shepherd of the Hills; Evangeline; Aladdin and His Wonderful Lamp; The Gentleman from Indiana; Jack and the Beanstalk; Mrs. Wiggs of the Cabbage Patch; Dombey and Son; Modern Muskateer; Rebecca of Sunnybrook Farm; The Old Homestead; Hulda from Holland; Wagon Tracks.

We are planning to make the last Wednesday night of each month a De Lux motion picture entertainment evening. Then we will run some of the very biggest productions obtainable, at a higher admission. We plan to run at these entertainments: The Miracle Man; Huckleberry Finn; The Copperhead; Everywoman; Pollyanna; Anne of Green Gables; Shore Acres; The Right of Way. This will enable us to bring the very best in filmdom to our town, and be a direct service to our people. Osage is notedly a conservative city. Yet, on the whole, the citizens are enthusiastic about church moving pictures. A few "old fogies" still hold up their hands in horror. but the number is fast getting fewer. Church moving pictures have come to stay in Osage.

Films in Churches Discussed by Congregationalists

The relation of moving pictures to the work of the churches and their effect upon the minds of the children were the principal subjects at Los Angeles, Cal., recently before the thirty-fourth annual convention of the Congregational Churches of Southern California. Hearty approval of the film in the field was expressed. It was the general opinion of the 125 ministers present as delegates from all parts of the South that films in the future will be an important factor in attracting persons to church who, under other circumstances, would be hopelessly lost to it. The fact was brought out that while moving pictures are a help to the finances of the churches as well as to the minister in getting an audience, they are not to be offered as a "cure for a sick church." Clean dramas were declared to be a powerful aid to religion. Prof. E. J. Lickley of the Los Angeles schools and Rev. P. H. Schrock of Santa Ana spoke on "Films and the Youth" and "Films in the Church," respectively. It was stated that already ten Congregational churches in the South have installed moving picture machines. Among other things Prof. Lickley stated that as an educational medium there is nothing superior to the moving picture film.

"Twenty-Three and a Half Hours' Leave" was recently shown in the auditorium of the University of Illinois under the auspices of the Campus Better Motion Pictures Committee of the Y. M. C. A. at Champaign, Ill.

Community Service Association Uses Film for Wholesome Entertainment

A. G. Balcom, assistant superintendent of schools of Newark, N. J., who is in charge of visual instruction in the schools of that city, has assisted in the organization of a Community Service Association for his home town, New Providence, N. J., a village of 1,200 people located about fifteen miles from Newark. The association was formed as a result of a conference of local ministers and public-spirited citizens who felt the need of giving the community a wholesome entertainment once a week through the medium of the film.

The chapel of the Presbyterian church was selected as the place to give these programs, because of its central location and because it has a larger seating accommodation than other buildings of the community. It was decided to put in standard professional projection equipment and to pay for it by popular subscription, so a 6th A Power's Excelite machine with motor drive was purchased, also a fireproof booth. The equipment included a fine half-tone screen, and the pictures in point of illumination and detail are on a par with those seen in high-class moving picture houses. Though the management of the association is in the hands of men closely identified with the local churches, it was decided to have weekly programs (Friday evenings) of a strictly non-religious character.

At the outset the association decided that it should not be a money-making scheme, but rather an honest effort to provide a program of entertainment and uplift for the community. For the purpose of furnishing music for the pictures a local orchestra was organized under the direction of H. L. Spicer, the school principal, who is a fine organist and pianist. A double lens dissolving lantern is used to throw the words of familiar songs on the screen for community singing when reels are changed, a local singer acting as song leader for each program.

It was decided to give a community program and not a theater program—to give some of the approved photoplays as seen in the best theaters with the objectionable features left out. The first performance, given April 9, 1920, was an Americanization program, which put over a strong message of Americanism through a happy mingling of moving pictures, colored slides, community singing and appropriate orchestral music. The program in detail follows:

1. Community singing, "America."
2. Film, "Making an American."
3. Slide with these words: "If we are to raise a sturdy race of people in America, we must know the laws of health."
4. Film, "The Priceless Gift of Health."
5. Slides of Great Americans, followed by slide with these words: "American made machinery in the production of a staple food."
6. Film, "The Story of a Grain of Wheat."
7. Slides of Great Americans.
8. Community singing, "Battle Hymn of the Republic."
9. Film, "Luther Burbank," whose work has helped to make America a land of production.
10. Slides of Great Americans.
11. Film, "Old Faithful," Prizma color of an American Beauty Spot.
12. Community singing, "America the Beautiful."
13. Film, "The Land of Opportunity."
14. Community singing, "Star Spangled Banner."

This program was favorably received. The programs since have been as follows:

April 16—"A Regular Girl," with Elsie Janis.
" 23—"Cecilia of the Pink Roses," with Marion Davies.
" 30—"Jubilo," with Will Rogers.
May 7—"Uncle Tom's Cabin," with Marguerite Clark.
" 14—"Alice in Wonderland," with Viola Savoy.
" 21—"Louisiana," with Vivian Martin.

The feature film in each case has been supplemented by educationals and scenic films of great interest. The attendance has been splendid, so far, even surpassing the expectations of the promoters. On Sunday evening, May 9, the film "The Stream of Life," in seven reels, was used to put over a religious message. The chapel of the Presbyterian church was packed on this occasion by old and young, who were favorably impressed by the fine religious sentiments expressed in the picture. Thus it is that this community is using the film to picture the worth-while activities of human life.

An application by the Rev. B. J. Tatham, vicar of St. Peter's church, Middlesborough, England, for a license to give cinema exhibitions in his church, principally on Sunday evenings, recently caused quite a flutter in religious circles in that city. Mr. Tatham says that his church has no idea of trying to compete with the moving picture houses, because it is limited by not charging any admission, but explains that the exhibitions are intended to take place after the ordinary evening services and at other times for the children.

Annual Meeting of the National Motion Picture League

The National Motion Picture League met in annual convention at the Russell Sage Foundation on May 21. That the work of the League is of interest to all persons and organizations interested in educational and other welfare work, as well as to persons interested in any phase of the motion picture business, was attested by the representative attendance. Among the organizations represented were: Boy Scouts of America; Interchurch World Movement; Social Welfare League of Rochester; League of Catholic Women; New York City Board of Education; New York Federation of Parents' Association; University of Wisconsin and the Visual Instruction Committee of National University Extension Division. The program follows:

Afternoon Session 1:30—Projection Room.

Novelties in Motion Pictures. New inventions will be demonstrated and explained by their inventors. Admission free.

Conference, 2:30 P. M.—East Room.

Speakers: Daniel Carter Beard, Boy Scouts of America; W. H. Dudley, Visual Instruction Committee of National University Extension Division and Director of Visual Instruction of University of Wisconsin; Arthur Wilson Courtney, Interchurch World Movement; Miss Rita Hockheimer, New York City Board of Education; Miss D. I. Rice, Social Welfare League of Rochester; Miss Teresa O'Donohue, League of Catholic Women; Dr. Philip P. Jacobs, Secretary of National Motion Picture League.

Reports from the Non-Theatrical Field.—These reports were of interest, not only to social workers, but to motion picture producers, distributors and exhibitors. Persons interested in scenario writing and film production, distribution and exhibition were included in the invitation to be present at this session.

Annual report of executive secretary and election of officers.

Evangelist Praises Film Because of Educational Value

Speaking before a large audience at Battle Creek, Mich., recently Rev. Charles Taylor, the young evangelist, chose for his subject "The Relation of the Movies to the American Home." He was enthusiastic in his praise of the moving picture exhibition as a means not only of amusement but, in a very real sense, of travel and as one of the most effective means of education. He denounced the moral tone of some moving pictures, for which, he declared, the individuals who go and who support films that are vicious are mainly responsible. He said in part:

"Some people are so prejudiced that they forget that young life lives in the twentieth century. Moving pictures are the center of our national life; they form the greatest modern means of education. The moving picture provides a means of travel that otherwise the majority of people would never get, for one can go around the world in a moving picture. We will see the time when 'movies' are in every school. Children learn by seeing, and if we can make education attractive they will want to go to school. And besides, if the children saw clean pictures at school they would not want to go to the theaters so much. The fault of the immoralities of the moving picture is the fault of the people. The censorship is a farce and a political tool. The real censors are the individuals who attend them."

He closed with a strong appeal to the people to insist on clean pictures.

Post Office Urges Care in Addressing Films

The results of an investigation instituted by the post office to ascertain the cause of delays of insured and C. O. D. parcels containing films indicate that confusion is frequently caused by the use of containers from which address labels covering previous shipments have not been removed or upon which these old addresses have not been completely covered. The postal officials urge that the greatest care be taken that the name and address of both sender and addressee are clearly written and all former labels be completely covered or obliterated.

Moving pictures were used in the campaign against the high cost of living carried on by Mrs. C. R. Ryan, federal fair price commissioner of Nebraska.

An illustrated lecture on "Savanarola" was recently delivered by Rev. William Kilburn at the Congregational church, Peoria, Ill.

"Millet and Men with the Hoe," "Whistler and His Nocturnes," and "The Art of Auguste Rodin" are subjects of illustrated lectures given last month at the Tottenville school, Perth Amboy, N. J., by Louis Weinberg of the College of the City of New York.

An innovation in the Sunday evening services of the First Methodist church of La Crosse, Wis., was presented recently when the congregation was joined by congregations of two other churches to view the six-reel motion picture, "The World at Columbus," including the pageant, "The Wayfarer," which was shown at the Methodist centenary convention, held in Columbus last year.

Using the Moving Picture to Teach Employees Better Salesmanship

Renting a Lantern and Chairs Twice Weekly and Passing Out Sandwiches and Soft Drinks Is Innovation of Mid-Western Dealer That Points Profitable Lesson to Other Stores

By Felix J. Koch

DOWN Cincinnati way a distinct surprise was given employees of the Roosa & Ratliff Emporium as they reported for duty one day not long ago. The big department store operates a time clock system and each employee, from assistant manager to scrubwoman, has a number on it. Just over the clock are posted all notices for attention and every one on the payroll is held responsible for reading them. The store opened at eight; by nine those shopping on their way to work or to other errands in town were disposed of. Between 9 and 10 daily, before the storm of actual morning buyers, there was a lull. In that hour, the announcement stated, the first of a series of lectures on salesmanship would be held. These lectures would be illustrated by the motion camera or stereopticon when necessary, and it was

The modern idea of store display is very different from that in Oriental sections, where all of a sort are cramped in one quarter

hoped to lighten the heavier sections by interspersing a bit of comedy. Today all employees who had odd numbers, the 1's, 3's, 5's, 7's and so on, should gather on the top floor, which had been converted into a moving picture theater pro tem.; meanwhile, those having even numbers would keep store. Tomorrow at the same time they should have their turn.

When the hour for assembling came the salesforce found the topmost floor—a storage room it was really—transformed into a most delightful motion picture house. It is surprising how one can compact wares in storage along four walls of a chamber and leave a wholly unsuspected amount of space in the center of the room. This space was enclosed by four curtains of a gay-colored chintz, thus hiding from view all packing boxes, crates, barrels, etc. All calls on these stores must be made before or after motion theater hour. Rows of folding chairs were placed in the center of the room, while at the far rear a moving picture "box" contained the lantern and operator, obtained from a suburban playhouse not showing mornings. The operator was glad of this chance of good money for an extra hour two mornings weekly and the house for the payment of the use of the lantern until the big store should decide to invest in one of its own.

The matter of films was, for a moment, a puzzler, till the projectors of the idea resolved to be more generous with it than selfish—in short, to share the big plan with others, only so long as not competitors with themselves. Then, all features clearly worked out, Roosa arranged for an interview with the local agent of a producing film house.

"You see," he explained, "it is my idea that with salesmanship, all America over, unlike any other profession I know of, ninety and nine of those intending to live by it simply go in 'blind.' Not all men going to work in stores have had commercial courses in high school; many are married and don't care to give up evenings for night school lessons in such work. Most women who come to work at such craft usually have not even entered high school. How many stores, big and little, are there in this city—stores whose help could be banded into audiences, meeting in store hours in shifts, or groups? How many stores in the villages and towns of Ohio alone? How many in the United States?"

Seeing that the other took hold, he went on, quietly driving home:

"My idea would be to film the interesting stages of the story of modern salesmanship, one film to a lecture to allow time for discussion. The film could be accompanied by a printed talk to be read during the showing of the picture. We could give an interesting set of pictures showing the origin of barter. Other instances of barter; wonderful pictures from the tropic cannibal islands to themes from the frozen North. By and by the need of a medium of exchange; another lecture on money. Any encyclopedia can give the data; we are not seeking original papers here. The government collections could show varied moneys; no end of things can be copied from books. The story of money down to a movie tour of the mint—what a wonderful film that would be.

"Then the bazaar; your European agents no doubt have many such films they would gladly exchange. What a wonderland to the uninitiated such a place is! The hooded women going shopping; how they buy behind veils and how these veils vary in different sections of the Orient. The coffee houses on bazaar, where you will find the merchant carefree whether he makes a sale or no.

"Then the booths, with all of a sort in one quarter, just the opposite of our modern idea. The hardware bazaar, with its cans out before it; the foodstuff bazaar, with the big cheeses unprotected against dust or sun, with the newly slaughtered lambs hanging down in the front and their meat not even wrapped for the buyer. The lovely fruit bazaars, with their sacks of nuts, their panniers of pomegranates and bananas; then the customs of the kiddies as they come to buy. A man always asks more than he expects to receive there; he wants to barter; young and old shake their head for yes there as we do for no. The man who sells the finished product may have been the grower of the sheep, too, and certainly shore and tanned the hide. The Moslem woman who sells her embroideries to the bazaar keeper perhaps grew the silk worms inside harem walls."

The other caught the idea; there was no need to continue. New subjects could be worked out while they filmed so much as this.

Each week the employees of the Roosa stores assemble in the attractive rostrum. In the winter hot coffee and sandwiches are served each one on entering; in hot weather there is lemonade or ice cream and cake. When finished, dishes and spoons are placed

Women doing their shopping. In the Orient all buying is done behind veils, which vary in different sections of the country

under one's chair and attendants clear them up later. Silence is enjoined by a little buzzer, and to get all into a receptive mood a good short comedy, not shown before in that town, starts the program. After a moment's intermission in the darkness the film on the morning's theme is shown while a speaker tells the story of the subject. A "talked" lecture, it is held, serves far better than one read and written.

Time schedules are carefully adjusted; the lecture subject takes all but ten minutes of the time remaining for its passing on the screen. After that refreshments are served once more. This time it is done with great speed and utmost silence; things are poured or served without a sound. Meanwhile there is open forum of discussion on the subject—rapid fire of questions, back and forth.

(*Continued on page* 16)

Sermons on the Screen Are Bringing Unchurched People to Services

By Rev. Carl W. Nau

(Rector St. Andrews Church, Emporia, Kan.)

"I believe in preaching the Gospel," said a minister, as he registered his disapproval of our first Sunday night moving picture service, given at the Electric theater in Emporia.

After leaving my conscientious friend I was stopped on the street by a man who desired to thank me for what our "movie" services were doing for his boy. As the father opened up his heart, I learned the story of a fifteen-year-old lad who had been almost deaf from babyhood and who, by reason of his infirmity, was denied the many joys and opportunities privileged to other boys. But the picture services had met in the boy a real need, and in seeing the wonderful picture, "From the Manger to the Cross," he had for the first time really understood what the life of the Carpenter of Nazareth meant in all its beauty, unselfishness and manly sacrifice. The boy had caught a vision of the Christ, and the story, denied him by word of mouth, had been vouchsafed him through the sense of sight. As I left that grateful dad my thought would not refrain from rehearsing the words of my minister friend, "I believe in preaching the Gospel," and I felt that after all we were really in agreement in spirit, only he had desired to limit the approach to the soul to the spoken word alone.

The story of how an experiment evolved itself into an established institution over night makes rather an interesting study. It is the story of a bunch of young men who felt that their own particular parish, together with the other churches of the community, was not reaching out far enough in touching and serving a large percentage of the people of the community who, for one reason or another, were not responding to the call of the church. Plans were talked of for getting these "unchurched" people to come to our services, but immediately we felt the task was almost hopeless, since the people we desired to serve simply would not come either to church or go to any other. What was to be done? Should we give up the idea of serving them entirely and go along in the old routine way, side-stepping the problem? "No," said our fellows; "if they won't come to us, let us go to them." That sounded good and met with hearty approval, but the next question was, where, and how? Then came the inspiration to try out the "movie," to meet these people in an environment of their own making, where they felt at home and at ease.

Thus commenced our institution, "The Monthly Picture Services." The first night some fifty people were turned away from the theater for lack of seating accommodations, every one of the 400 seats being occupied fifteen minutes before the service was scheduled to begin. The second service saw us turning away a goodly sized congregation of about 150 persons, and the third month we were compelled to hold three services; and, although we were able to care for some 1,200 persons, many were still denied admittance. Our endeavors have therefore grown to such large proportions in the last three months that the question now is—not how to reach people, but how to accommodate them in the limited confines and capacity of the theater at our disposal.

Underlying the whole question of the motion picture service is the still greater problem of the procuring of appropriate pictures and the finding of a sufficient supply of films to meet our peculiar needs. The supply of the definite "religious" film is already far inadequate to meet the growing demand. Of course there are many and plenty of pictures to choose from, but our object being to convey some definite religious message through the medium of moving pictures makes it quite a serious matter. While the church as a whole has not yet awakened to the value of this new method of preaching the gospel story, yet to the awakened mind the outlook is not over-encouraging, because of the deplorably limited supply of pictures. But you may say, "The public does not care for the religious picture." I am perfectly willing to admit the sharing of that doubt three months ago, but our experience, or rather I should say our new institution, has given the lie to that fallacy. The words of the gospeller, "The common people heard him gladly," are just as true today as they were in the time of the great Teacher.

Where "The Sign of the Cross' brought out 550-odd people, the simple picture story of the life of Jesus, "From the Manger to the Cross," magnetically drew more than twice that many. Undoubtedly the non-church-attending people are intensely interested in Jesus, but the trouble seems to be in the point of contact.

Added to the limited supply of religious films is the ever increasing demand for this type of picture. The exchanges are endeavoring, with their limited supply, to keep up with the demands in the larger cities, which makes it almost impossible for those of us on the "outskirts of civilization" to secure these films under a two months' booking, and sometimes even then they are not available. True, some of the prominent film concerns have already sensed the market for the religious subject and are creating definite religious departments to care for this comparatively new feature of their industry, so that the future looks rosy after all for those who are desiring to turn this new art "to the glory of God." It is, therefore, merely a matter of time when the moving picture will come into its own in the program of religious education. Already educational boards of some of the churches have created their moving picture departments, and the film will soon become one of the biggest assets of interpretation and teaching of the message of the church through the sense of sight.

As one surveys the centuries of Christianity, the truth is brought home to the mind, that one of the weaknesses of Reformation Christianity has been the too long ignoring of the teaching value of the eye as a medium of approach to the soul. The richness and value, as an interpreter, of symbolism and ceremonial, of the mystery play and the pageant, denied by the reformers in the church, has already found its expression in the modern ritual of the lodge. And yet the medium of the eye has been used from the earliest days of man to convey the message of religion, and Christ himself was a profound psychologist, for He realized the powerful and undenied entrance to the soul through the eye and taught His wonderful lessons mainly through that medium.

With Him it was the "candlestick" in the Temple, "the flowers," "the nets," "the vine," "the sheep," "the seed," "the child," etc. All these were things "seen and handled," but under His masterly hand and guidance they became the symbols of spiritual realities. Today as we are emerging from the influence of the four centuries of Puritanism, her plain and gloomy teachings are ceasing to attract the modern mind, and once again the arts are being welcomed back to their rightful position as the "hand-maid of religion." With their advent there comes the welcome response to the motion picture, which is our own distinctively American contribution to their cause in the interest of religion.

Using the Screen to Teach Better Salesmanship

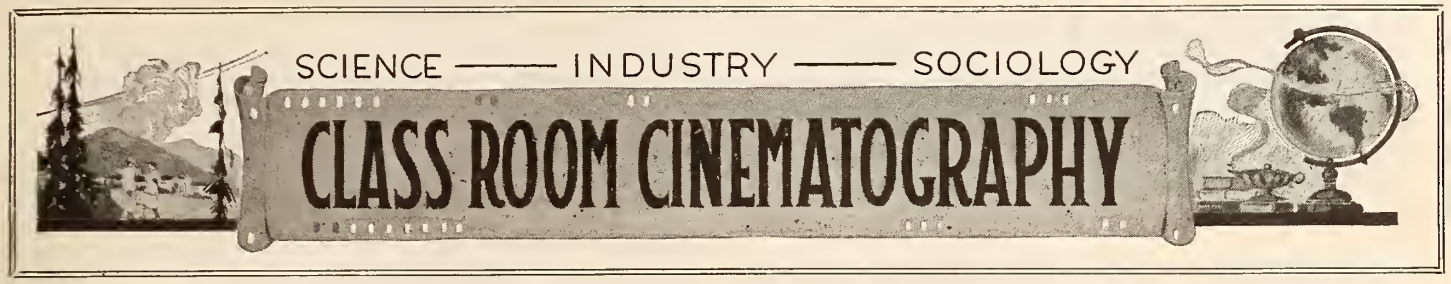
(*Continued from page* 15)

When the bell calls the employees back to work there are a hundred questions surging in their breasts—a hundred questions, a hundred glints into a new world thrown open for them to explore. The public library and the family bookcase will be ransacked for more information. In a hundred homes that night the lecture will be discussed. To all their friends those clerks will spread the word—will tell of the information gained. And talking so, they

The kiddies are always quite a factor in sales on the bazaars

bring the concern into mention. Association of ideas means that that concern will come to every hearer's mind when he would buy what it can sell.

Wherefor, well, renting a lantern and chairs twice weekly and hiring an operator for two separate hours, passing out sandwiches and soft drinks bought at wholesale prices, isn't really very expensive—not when viewed in their relation to the increases shown, since the inception of the new plan, on the Roosa balance sheets.



Geography on the Screen

By Jerome Lachenbruch

ONE by one, the various subjects of the usual school curriculum are being brought to the screen. Each is so extensive, however, that only a very small phase of a particular course of instruction can be compressed into a fifteen-minute educational motion picture. The vast possibilities of geography offer no end of subjects for picturization. First, the bare physical contrasts between different sections of the earth's surface; then the products grown in different countries, and in different sections of the same country, showing the effect of climate on vegetation. But not only is the vegetation affected by climatic variations, but also the growth and, in fact, the very nature of the peoples that inhabit the various portions of the globe.

The relationship between vegetation and natural irrigation forms a subject for several other pictures. These examples may be multiplied almost endlessly before the field is exhausted of its possibilities. Perhaps this can never occur, for on the skirts of geography trail the studies of geology, forestation, fisheries, the various departments of agricultural study, and a host of other subjects which have developed into individual sciences with the growth of our knowledge on the particular subject. The list is constantly increasing, and depends only upon the extent and direction of modern research to be enlarged. Indeed, the study of geography leads to many uncharted lands of knowledge; and perhaps, when we have diagrammed on the screen those we know about, new ones will have sprung up as arms of the older related geographic sciences.

* * *

Quite recently a successful attempt has been made by the Ford Educational Weekly to translate one small branch of geography into the language of the motion picture screen. The particular aspects chosen for picturization were various phases of life in Japan. In presenting this on the screen the physical geographic background of the Japanese was photographed as well as the customs and the main occupation of the people. The land of dwarfed trees was shown in bloom during the blossoming period of the year. Just as all peoples from the beginning of time and in every part of the globe have celebrated the changing seasons with religious and agricultural festivals, the Japanese have their own peculiar ceremonies to announce the coming of spring and the arrival of the season of fruition. In "Cherry Blossom Time," the festival shown has a religious significance; similar ceremonies practiced by other nations inspired to a fuller recognition of the omnipotent authority of the spirit that controls the birth and the growth of all living things. This religious aspect of the festival dances does not overshadow the joy inherent in the occasion; for the people appear in their most grotesquely beautiful garments executing the steps of their immemorial spring pantomime.

A further insight into the geographical attributes of the country is shown in the agricultural activities of the natives of Japan. The cultivation of their largest food staple, rice, is presented in its various stages. In Japan much rice is grown in swamp land which is under water part of the year. For the ploughing of the fields the Japanese use the water buffalo; and from the time that the first green shoots appear above the soil of the dried fields until they are ripe for harvesting, thousands of the islanders are kept busy daily cultivating them.

The picture would not be complete without showing how the rice is eaten by the Japanese in their native style. In their little translucent houses and kneeling on cushions before miniature tables, they manipulate their chop sticks with the same efficient dexterity that characterizes the use of the knife and fork in a home of cultivated westerners. It is evident that the function of eating rice in this fashion, like drinking tea, has crystallized into a social custom. And so we see a little lesson in geography branching out to reveal the daily life of a people in several characteristic aspects.

* * *

In a statement published not long ago in the Los Angeles Times, Dr. Gilbert Ellis Bailey paints a future for the school film that is rose tinted, to say the least of it. After reading, one is inclined to consider it a dream of the doctor's, caused rather by enthusiasm than serious thought. Certainly the doctor ought to know, for he is professor of geology at the University of Southern California and scientist of the Historical Film Corporation of America. But we fear he forgets in dreaming that it is only the previous knowledge gained from many textbooks and other sources that enables him to so thoroughly understand what he sees on the school screen and dream so rosily of the future of the school film.

A writer who apparently grows somewhat sarcastic in his comments on the doctor's dream says:

"Dr. Bailey predicts that after awhile, when the films are perfected, those seeking an education simply will turn on the old projecting machine and let education reel by them. Then the qualifications for certain college degrees probably will read something like this: Thirty hours of Annette Kellermann on anatomy, twenty hours of Clara Kimball Young on the heart, twenty-four hours of Douglas Fairbanks on nerve, and so on."

* * *

As modern education tends more and more toward the teaching of the practical and useful arts and films are made to fit the school courses from college to kindergarten, there will be no lessened need for textbooks, but rather increased use of the school and general library for collateral reading by teacher and pupil. Previous mental preparation is necessary to the proper grasp and assimilation of the lesson on the educational screen. If the doctor thinks so we have misunderstood him. What he said about it follows:

"Universities, colleges and high schools are all crowded to overflowing with students, and they are turning away thousands every year. Cinema halls are one of the remedies. Put cinema halls into every educational building, from the common school to the university. With such halls, properly equipped, they would hold classes of from 200 to 2,000 or more, instead of the usual class of fifty, and the professor could give an up-to-date lecture, illustrated vividly by actual scenes, instead of trying to stir up the minds of the pupils to visualize things themselves. It takes fifteen minutes to run off one reel of 1,000 feet. That would leave the rest of the hour for the professor to explain to the pupil what he had seen. These halls would cut out many of the usual classrooms. When textbooks come out they are usually five years behind the times, but by using films the lecture and the illustrations could be kept up-to-date with the very latest discoveries, because each film could have a portion cut out and a new portion put in it at a cost of a few cents a foot. Students are now burdened by having a lot of textbooks to buy which are often of little use after they leave school. By using the films they save the price of a textbook and have, instead, to do a good deal of reading in the libraries.

"The colleges find that every campus is already too small. A few cinema halls would save burdening the campus with recitation rooms. The time is coming fast when the head professor of the university will be found not in the classroom, but at some studio, getting up the pictures to illustrate his specialty, and will have a class not at one university, but classes all over the world, studying his specialty, and illustrated as he wishes to illustrate it and described by accompanying lectures. These lectures could be kept up-to-date on the same principle as the loose-leaf encyclopedia is kept up. The universities would also save not only room and space, but also money in salaries and be able to pay their high-grade teachers rates somewhere near that of the laboring man. Any college or university, instead of losing money, could make a profit by using cinema halls. They could sell tickets for the course and keep track of the students by the number of the tickets. These tickets could be sold as they are in the "movies," 5 cents for the seats near the screen, 10 cents for the middle section and 15 cents or higher for the boxes at the rear."

Moving pictures of Adrian, Mich., schools, churches, lodges, municipal departments and leading manufacturing and mercantile establishments are to be made by the Tisdale Industrial Film Company of New York. Several reels will be taken that will graphically depict every feature of the life of the city. After completion the film will be displayed in Adrian and later portions of it will be shown in the picture "Mighty Michigan," which will include reproductions of industrial, religious and social life of many of the state's most progressive cities.

The committee on Sunday schools presented a report to the recent Methodist Episcopal general conference at Des Moines, Ia., asking for the establishment of depositories for films and stereopticon slides in different parts of the United States. Moving pictures have been shown in churches many times in hundreds of communities, but probably at no other time has a great church taken such official cognizance of the possibilities of the film in church work.

Instructional Productions of the Month

Contents of NewsWeeklies, Screen Magazines, Industrials and Scenic Reels, Which Have a Regular Release Date, Will Be Reviewed in This Department.

Selznick News Shows Celebration of Palestine Freed

The parade of forty thousand Jews marching through New York City in honor of the liberation of their native land, Palestine, is shown in Selznick News No. 13A, released through Select. Included in the parade are veterans of the world war. Two hundred aged are seen being taken by the American Red Cross to the old folks home of the Daughters of Jacob; the Resolute, test cup defender, candidate for trials that will select American entrant for America's cup race, scooping over the waters at Bristol; troops in Frankfort marching into the German city to enforce the terms of the treaty following the disturbance caused by the attempted revolution; famous Uncle Joe Cannon, congressman from Illinois, in his eighty-fourth anniversary, is shown as a guest at a luncheon.

Thousands of beef cattle received at Boston and being placed aboard ship for Belgian ports; U. S. Marines taking part in memorial ceremony for the mothers of the men who fell overseas; Trenton children turning out in force to make their city spic and span; an army transport bringing over 3,000 Czecho-Slovak troops into San Francisco; all veterans of the Eastern front; General Trexler at Allentown, Pa., rearing trout to stock his streams; miners and operators on trial before U. S. officials at Indianapolis for alleged conspiracy to limit coal production, and 5,000 hikers setting off from San Francisco for a lark in Muir Woods and on the slopes of Mount Tamalpias, add to the interest of the number.

Kinogram of the Farmer in Battle With H. C. L.

Old man H. C. L. being dealt a crushing blow by the farmers of St. Louis, who establish a curb market where their wares can be handled at figures within reason, is but one of the interesting news features contained in Kinogram No. 39A, released by the Republic Distributing Corporation. Other news items of importance include winners of an essay contest setting forth the advantages of military training receiving awards in Washington; a riot of volunteer anglers on the wharf at Boston assembled to cut down the rising cost of fish; children of Vallejo, Cal., trudging in a parade to induce their parents to vote for funds to enlarge schools; students at famous Pennsylvania college, Bryn Mawr, putting on an elaborate spring outdoor pageant; big dredges on the Susquehanna river near Harrisburg dredging thousands of tons of waste coal from a stream. Women joining the beach guards at Moss Beach, Cal., and learning how to bring in and resuscitate those who wander over their depths; former German liner taken during the war is put on for runs to South America; Indians of the Northwest holding a powwow at Winnipeg see the first airplanes and hold a novel bird dance, and completing the Kinogram reel is a southern yacht club opening the season with a fleet sailing out for the initial spin from a New Orleans anchorage.

International Has Interesting Release

In International News No. 28, increased traffic flows over Nile Canal as the Near East awakens at Cairo, Egypt. But the river craft is still of ancient type, and the water carrier of Pharaoh's days remains. Secretary Daniels presides at funeral services for 158 who died serving the nation, New York City. One place where cotton has been dethroned as king is at Bull Bayou, La., where drilling for oil, diverting the oil into earthen tanks, cooking the oil to thin it for the pipe lines and a gusher appear in succession. Army inspectors praise efficiency of sturdy "cadets" at St. John's Military College. They are seen pitching pup tents, just like regulars; in a bayonet charge; marching; General William Verbeck and a group of inspectors; finally New York University Reserve Officers' Training Corps holds big review.

Some of the overburdened postal workers who ask the people's aid in their campaign for a living wage are seen; inside the overworked New York postoffice, where $25 a week is the ordinary wage. Other features are: 107-ton turret hoisted aboard the dreadnought California by supercrane, Mare Island, Cal.; glimpses of the University of California's commencement exercises, the first of the season; at the Hearst Greek Theatre, awarding the diplomas; "vest pocket" machine makes successful trial flight, New York City; at Atlantic City champion flyers gather for great national aeroplane convention; it was all right until the cameraman tried out a new home brew, Atlanta, Ga.; the brew starts working; pole vaulting—ordinary; pole vaulting—extraordinary; high jumping—as it looks to you; high jumping—as it looked to him; the 220-yard dash—a la 18th amendment; the same dash—a la 19th amendment; sea rovers attach themselves to the Oklahoma, en route to Mexico; on the Atlantic; and these—salmon—enlist to cut the high cost of living; just trout.

Paramount "Transatlantic Night Express"

Harry Leonard has delved into the future in depicting by animated drawings for the screen the overseas airship of the future for the Paramount Magazine of July 4 under the title of "The Transatlantic Night Express." Semi-technical and with a touch of humor, the incident describes the future aircraft that will make the journey from the heart of New York to the middle of London. Fashion styles and the lightning changes that can be effected by women in dressing is shown in "The Truth Abount Women," another incident in this release. A well-known vaudeville headliner has been featured in the leading role of the act and lends her beauty to the fashion display as well as to disproving the antiquated theory that it takes a woman an eternity to dress. Some of the styles shown in the reel will later be extremely popular in society, it is predicted. Harry Bailey supplies the animated cartoon for this issue, entitled "Silly Boots," which introduces two new comic characters to the screen in the form of grizzly bears.

The Wonders of Springtime in Pictograph

"A Springtime Miracle" is the poetic title given the first subject in the Goldwyn-Bray Pictograph No. 7041, distributed by Goldwyn Pictures Corporation. Nature's slow process of unfolding her blossoms is speeded up by the cameraman as a trip is made through a garden in springtime. Lilies, dandelions and cherry blossoms open before the eyes of the spectator in this interesting and beautifully photographed nature film. The second subject in this issue, "Stung by Amos Quito," is an analytical study of the various species of the summer pest. We get a glimpse of the malaria carriers and what happens in the blood after they have injected their sting. Different methods used to reduce the propagation of the mosquito are given a practical demonstration. The film was produced with the co-operation of the U. S. Public Health Service, U. S. Reclamation Service, U. S. Bureau of Fisheries and the American Museum of Natural History. All through the mosquito-infested districts, especially in the East and Southeast, the government is instituting a campaign against the pest. For a comedy wind-up to the Pictograph, a Bray International Krazy Kat cartoon is shown. Under the name "Katz Is Katz" the cartoonist gives animation to a lively sequence of mix-ups strung together in a humorous story.

Herbert Kaufman's Sixth

The sixth Herbert Kaufman Weekly, "The Dictionary of Success," issued through Select Pictures, drives home the fact that "delay is the servant of disaster and death—there can be no efficiency without promptness." In the cast are John Sutherland, Arthur Seegar, Harry McCauley, E. W. Root and James Corball.

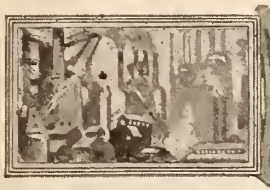
Two Ford Weeklies for the Children

Although it will be of interest to theater-goers of all ages, "Playthings of Childhood," the Ford Educational Weekly No. 203, will carry a particular appeal for children and may be featured by exhibitors to the best advantage at matinee performances. As may be gathered from the title, the film deals with the toys dear to the hearts of children. The manufacture of a miniature piano is shown from the cutting of the wood to the placing of the keys and the completion of the instrument. Equally interesting are the scenes depicting the making of a doll, starting with the fashioning of the various parts, the weaving of the wigs, the cutting of clothes and finally the assembling process. When the doll is completed, a house is built for her to live in. For the benefit of the boys in an audience, this picture presents the manufacture of a Humpty-Dumpty circus, with elephants, clowns and all the other elements that go into the making of a modern ring show.

The loving thought and scientific care which are given to little children who are inclined to tuberculosis or are not up to the standard physically, is described in the Ford Educational Weekly No. 207, "Little Comrades," Goldwyn distributor. Crippled children who are confined to wheel chairs are taught manual training along with their other lessons. Their fingers are very nimble with bookbinding, weaving and carpentry work.

Blind children are also shown receiving instructions, in fact the blind and the seeing are taught the same lessons together, one with the raised letters and the others with regular text books, and the way the blind children operate the typewriter and weave baskets of reeds seems almost miraculous. But it is not all work for these children, for in summer comes vacation time spent in the country with naps taken out-of-doors on the grass and the beach to keep them cool on warm days, and the story hour under the shade of the big trees, all of which do much to bring them back to normal health.

SCENARIO — PRODUCTION — DISTRIBUTION



THE OTHER FELLOW'S IDEA

THE motion picture, writes William Horton Foster, vice-president of the Community Motion Picture Bureau, is in knee breeches, but it can go places and wield influence that are closed to the human being. It can preach where preachers fail and it can reform where reformers despair. This is due to its impersonal appeal. It lacks the often dangerous element of the direct appeal. To illustrate: If Maud Smith, enthusiastic, conscientious and even tactful social worker, says to Eva Lavinsky that her teeth need attention and that her finger nails need solicitude, it becomes a personal criticism of Eva. Maud may love Eva dearly and Eva may respect Maud, but she is not quite so comfortable as she was before Maud criticized her.

The film says to all, however, to Eva and Paula and to Jimmy and John with equal impartiality, that teeth and finger nails need attention. The personal element is eliminated. This is notably true in institutional work. Take, for example, the use of a picture story in preaching a sermon in a prison. When the Reverend Mr. Jones preaches to the prisoners, no matter how tactful or loving he may be, he preaches directly at the individual, who almost invariably stiffens himself against him and interposes as many personal barriers as he can. The appeal of the motion picture, however, in such cases is absolutely impersonal. The prisoner does not pity himself as one selected by the individual preacher for reproof, but accept the proposition presented by the picture as general and makes his own personal application.

The motion picture can educate educators, can socialize social workers and can reform the reformers who are interested, honestly enough in social work. No class is so dangerous to society as the half informed person who desires to reform conditions upon insufficient knowledge. Maud Smith or Professor Gabriel cannot be taken to view every social work or civic activity in the United States or the world; they cannot inform themselves, without endless travel, about what other people have done to reform certain conditions, except perfunctorily by descriptions often smothered in statistical mass. We can, however, bring to them the actual conditions existing in other localities and the remedies actually prescribed and effectively operating to reform those conditions. Possibly we cannot take Maud to Toynbee Hall or Professor Gabriel to Hull House, but we can bring to both of them pictures of the functioning of these great institutions. We cannot take either of them possibly to visit the Gary school, but we can bring a motion picture of the Gary school to reinforce their knowledge and to rekindle their enthusiasm.

Another great source of the power of the motion picture lies in the fact that it presents actual life. It does not present approximations of life, or talks about life, but actual life. To use an illustration that occurred in our office a day or so ago: As a tropical film was thrown upon the screen the teacher who viewed it said: "All my life I have been trying to tell my pupils something about the density of tropical vegetation, the steaming, teeming life of it all. This film tells in fifteen minutes what I have not been able to tell in fifteen years."

Related to the more academic uses of films are the secondary uses such as many of the schools and educating groups are finding more and more valuable every day. I have in mind one school who set for us this problem some five years ago: "What I want you to do," the wise schoolma'am said, "is to educate my boys and girls in standards of life." After some years of this work the result was seen when a theater, cheap in standards and in price, opened its doors next to the school. It endured for just about a month and then "folded its tent like the Arabs and silently stole away," because the boys and girls of that school had higher standards and did not care for the things that type of theater presented.

* * *

The Renfrew Machinery Company of Renfrew, Ont., Can., has just had an advertising photoplay produced by the Venard Photographic Company of Peoria, Ill., specialist in farm equipment photography. It is a one-reel comedy entitled, "You Couldn't Separator." The title seems to be vague at first, but the picture itself brings out the idea. The scenes are laid around a small town hardware store, where Benton, the hardware dealer, is weighing potatoes with a Renfrew truck scale. There is the usual number of characters who make Benton's hardware store their "hangout." There is also the village character who is the laughing stock of the community. He is introduced trying to catch a runaway pig. He finally catches it and brings it to Benton to be weighed.

After this episode, Fred Gayton, a farmer who lives near the village, drives up in a very bad humor, as he is compelled to haul his milk to town every day, and on this particular day broke his whip and had a few other things go wrong. He goes into the store with Benton to buy a new whip and at the same time tells Benton his troubles. Benton tells him the advantage of owning a cream separator and shows him the Renfrew. After considerable persuasion and argument Gayton decides to try it out. The Gayton home is then shown—Mrs. Gayton and Freddie, the 14-year-old son. Mrs. Gayton is introduced sewing a patch on Freddie's trousers. In the midst of this the cat upsets the milk in the basement. One thing leads to another until a few days later the cream separator arrives, and Mr. Benton, being a progressive dealer, also brings along a Renfrew truck sale which he wants Gayton to try out.

Benton demonstrates this truck scale, showing Gayton he can weigh his stock or any small article. The demonstration is very clear. The cream separator is shown in operation and the simplicity of its construction is also brought out clearly. The entire picture, however, does not have the appearance of an advertising picture so much as of a regular photoplay with the advertising incidentally woven in in such a way that it is interesting and educational. The closing scene is of Gayton driving past the Benton hardware store early one morning a few weeks later. Benton asks him how his wife likes the new machine, to which Gayton replies, "You Couldn't Separator." As Gayton drives away we see a sign tacked on the end of his wagon which reads, "We use the Renfrew Separator."

* * *

One of the essentials of artistic motion picture filming is light. The undependability of Old Sol has eliminated that source of supply and once again electricity, through the medium of the arc light, has been called into play. Every modern studio has its quota of powerful arc lights with skillful operators and any scene can be photographed irrespective of dull, cloudy weather or darkness outside. The operation of the arc light, however, demands the attention of experts and it is further necessary that these experts have efficient equipment at their disposal in order to obtain the best results. Progress in the electrical field has been reflected in better production on the screen and it naturally follows that the practice of today is to give every attention to the electrical equipment of the studio.

The International Film Company of New York has installed in its thoroughly modern studio an elaborate lighting system capable of producing some remarkable effects. A typical part of this installation is a switchboard, combining mechanical efficiency and serviceability. This switchboard is a Westinghouse-Krantz product and is specially designed for work of this nature. It consists of a slate pannel on which are mounted six three-pole single throw 125-ampere knife switches. Each knife feeds to a three point Kliegle receptacle and is capable of taking care of one six-way Kleigle spider box. The switches, receptacles, and plugs are contained in a No. 12 gauge steel box and two swinging doors permit access to the switches. The doors may be secured and contact with live parts thus made impossible.

Connection is made to the main line at the top of the switchboard and six circuits may be operated simultaneously if required. The outstanding feature of this switchboard is its portability. It is mounted on four wheels and can be quickly and easily removed from one part of the studio to another. When it is stated that considerable shifting is required for even a minor piece of work, the time and labor-saving value of this feature can be appreciated.

* * *

The slogan of William Fox, president of Fox Film Corporation, is efficiency. It is efficiency that has established his organization among the comparatively few motion picture producing companies occupying the front rank in the industry today. With the removal of the executive offices and all departments of the firm from the Forty-sixth street location to the new Fox building on West Fifty-fifth street, Mr. Fox has been enabled to mtaintain a closer contact between the managerial and technical branches of his organization. One of the first steps taken by him since the change was to lay out plans for the rapid manipulation of the hundreds of overhead bank lights used in the mammoth studios, it is announced.

The existing system entails the slow process of moving the lights from one track to another by straight rails, curves and switches through the use of long push poles or ropes. For some time Mr. Fox has been considering the possibility of eliminating the waste of time in rearranging lights for interior settings. The regular method is not only awkward and slow, but occasionally results in breakage of the Cooper-Hewitt tubes.

(*Continued on page* 20)

National Academy of Visual Instruction Will Meet in Annual Convention in July

The annual convention of the National Academy of Visual Instruction will be held at Madison, Wis., July 14, 15, 16 and 17, 1920. As will be recalled, this organization was formed recently to assist schools, churches, welfare societies, clubs, etc., in securing better production and use of slides, films, art collections, and all forms of visual aids. The organization has no commercial connections and is composed entirely of professional men actively engaged in promoting some form of visual instruction. The program follows, in full:

WEDNESDAY, JULY 14

9:30 A. M.—Registration.
10:15 A. M.—Appointment of committees.
10:30 A. M.—Symposium: Ideals and Purposes of the National Academy of Visual Instruction.
Standards—J. V. Ankeney, University of Minnesota, Minneapolis, Minn.
Formal Instruction—C. W. Salser, State Normal School, Emporia, Kan.
Adult Education—Elwood Street, director, Welfare League, Louisville, Ky.
Research—J. W. Shepherd, University of Texas.
Sources of Supply—Charles Roach, State College, Ames, Iowa.
Co-operation—W. M. Gregory, director, Educational Museum, Cleveland, Ohio.
Clearing House—Principal R. E. Offenhauer, High School, Lima, Ohio.
Higher Standards in Theaters—Director J. W. Scroggs, University Extension, University of Oklahoma.
Committees—Assistant Superintendent W. A. Justice, Evanston, Ill.
Promotion of Visual Instruction—J. H. Wilson, director of Visual Instruction, Detroit, Mich.
(Each speaker limited to 10 minutes.)
2:00 P. M.—The Use of Educational Films and Slides in Community Development Work—Director W. C. Crosby, director State Bureau of Community Service, Raleigh, N. C.
Discussion—Supt. B. A. Auginbaugh, Mingo, Ohio.
2:45 P. M.—Visual Instruction in Agricultural Education—W. F. Handschein, vice-director, Agricultural Extension, University of Illinois, Urbana, Ill.
Discussion—M. L. Wilson, State College of Agriculture, Bozeman, Mont.
3:30 P. M.—Motion Pictures in Rural Communities—Prin. C. D. Lamberton, County Training School, Berlin, Wis.
Discussion.
8:00 P. M.—Community Singing with Lantern Slides, lead by Prof. E. B. Gordon, Wisconsin University Extension.
8:15 P. M.—Address of Welcome—Pres. E. A. Birge, the University of Wisconsin.
Response—A. W. Abrams, Visual Instruction Division, Albany, N. Y.
Films for Formal and Informal Instruction.

THURSDAY, JULY 15

9:00 A. M.—Lantern Slides in Classroom Instruction—A. W. Abrams, Albany, N. Y.
Discussion—Mark Burrows, State Teachers' College, Kirksville, Mo.
9:45 A. M.—What Has Been Accomplished, and What Can Be Done in the Classroom with Motion Picture Films Now Available?—Asst. Supt. A. G. Balcom, Newark, N. J.
Discussion—Supt. J. G. Waloord, Sheboygan, Wis.
10:30 A. M.—Visual Education in the Church—Rev. Ray L. Smith, Simpson M. E. Church, Minneapolis, Minn.
Discussion—Rev. R. Ernest Akin, First Unitarian Church, Louisville, Ky.
Discussion—Father W. F. Cunningham, University of Notre Dame, Indiana.
11:15 A. M.—Films and Slides in the Welfare Work of Industrial Plants—Dir. J. H. Kelley, University Extension Division, Pittsburgh, Pa.
Discussion.
2:00 P. M.—Educational Films in Household Arts—Elizabeth H. Bohn, Columbia University, New York, N. Y.
Discussion.
2:45 P. M.—Ideal School Equipment for Visual Instruction—Supt. S. G. Reinertsen, Alta, Iowa.
Discussion—Prin. O. G. Gilbert, Milwaukee, Wis.
3:30 P. M.—Visual Instruction Tests and Standards—J. V. Ankeney, director Visual Instruction Bureau, University of Minnesota, Minneapolis, Minn.
Discussion—J. W. Shepherd, Visual Instruction Department, University of Texas, Austin, Texas.
8:00 P. M.—Community music.
8:15 P. M.—Address
Films.

FRIDAY, JULY 16

9:00 A. M.—Production of Educational Films and Other Aids in the Universities—Director G. E. Condra, State Conservation and Surveys, Lincoln, Neb.
Discussion.
9:45 A. M.—Work of the Y. M. C. A. in Visual Education—G. J. Zehrung, International Committee of the Y. M. C. A., New York City.
Discussion.
10:30 A. M.—The Sources and Value of Industrial Films—H. S. Upjohn, director of Visual Education, Los Angeles, Cal.
Discussion.
11:15 A. M.—The Contribution of Museums to the Efficient Use of Visual Instruction Aids—C. R. Toothaker, curator, Commercial Museum, Philadelphia, Pa.
2:00 P. M.—Visual Instruction Service Available from the United States Government—E. B. Reid, chief, Division of Publications, Department of Agriculture, Washington, D. C.
Discussion.
2:45 P. M.—Ultimate Sources of Educational Films—Director Ernest L. Crandall, Department of Lectures and Visual Instruction, New York City.
Discussion.
3:30 P. M.—What the University Extension Divisions of the Country Are Doing to Supply Schools and Welfare Agencies with Visual Instruction Materials—W. H. Dudley, chief, Bureau of Visual Instruction, University of Wisconsin, Madison, Wis.
Discussion.
8:00 P. M.—Community music.
8:15 P. M.—Address—Hon. P. P. Claxton, U. S. Com. Ed., Washington, D. C.

Community Night at Appleton, Wis., Church

A new feature of the program of the First Congregational church of Appleton, Wis., which is increasing in popularity, is community night. So crowded has the church been recently on this night that is was decided in the future to admit only such children as were accompanied by their parents or an older person. This was done in order to carry out the purpose of making this service a "family" meeting. The church has received new song slides, and several new features in the line of community singing will be introduced. Organ recitals are a delightful part of the evening. The two most popular moving pictures shown thus far are "The Sign of the Cross" and "Seven Swans." In the near future it is planned to show such pictures as Freckles, The Redemption of David Corson, Square Deal Sanderson, Little Miss Hoover, and others of this type. Dr. H. E. Peabody is pastor of this church.

Films and Slides Help Stay-in-School Campaign

To abolish child labor not merely by prohibiting employment, but by providing suitable education, is the aim of the Stay-in-School campaigns now being carried on or just completed in 20 states in co-operation with the Children's Bureau of the U. S. Department of Labor. The campaign is to be followed in the fall by a Back-to-School drive in order to round up the children who fail to report at the opening of school, since the influence of vacation work in leading to permanent withdrawal from school has been strikingly shown. The twenty states carrying on campaigns are Alabama, Arkansas, California, Connecticut, Delaware, Illinois, Iowa, Louisiana, Maine, Massachusetts, Minnesota, Mississippi, Montana, Nevada, New Jersey, North Dakota, Rhode Island, Tennessee, Texas and Wisconsin.

The Other Fellow

(*Continued from page* 19)

Having read several articles in newspapers and magazines on the advance made in directing aeroplanes, torpedoes and ships by means of wireless outfits, it occurred to Mr. Fox that here might be the solution to his problem. He summoned his chief electrician and outlined the plan. Together they evolved a system for rigging up a wireless outfit on each overhead lamp frame and directing the lamp to the desired spot by means of a wireless sender installed on a desk on the studio floor.

With this new system completed, one need only operate a key in order to move a lamp to any position in the studio and much valuable time will be saved. It is expected that this system will be in readiness prior to the date of the formal opening of the big studios, at which time there will be a grand celebration; in fact, there are hints of a dance at which the stars and principals then engaged in the making of pictures will mingle with the invited guests.

Projection

Edited by M. BERNAYS JOHNSON
(Projection Division Westinghouse Lamp Company)

Questions on projection will be answered by this department provided addressed and stamped envelope is enclosed. Address Projection, Reel and Slide Magazine, 418 South Market Street, Chicago, Ill.

The Carbon Arc

By W. C. Kunzmann

(Reprinted from Transactions of the Society of Motion Picture Engineers)

THE motion picture theater is a permanent institution as is evidenced by the developments during the past two or three years. Hundreds of motion picture theaters have been built which are second to none of the legitimate with respect to size and appointments of interior and exterior. The productions, too, have kept pace with the theaters. These productions now depict on the screen picture plays costing hundreds of thousands of dollars and employ the best of theatrical talent as principals. The picture-producing interests have invested fabulous sums in permanent studios fitted with every conceivable contrivance necessary for the production of practically any play and the innumerable feature incidents which occur in the lives of any and all people of this world.

The art of the motion picture is composed of two principal industries, the manufacturing industry and the exhibiting industry. This paper will describe some of the features of the production of light and its projection through the film as applied to the exhibiting of a motion picture. The resources available today that answer the general requirements of the light source for motion picture work, that is, steadiness, maximum intrinsic brightness and distribution characteristics permitting a high degree of concentration, are the direct and alternating current carbon arc, and the high power incandescent projector lamp.

The carbon arc brilliancy of 84,000 c.p. per square inch (130 c.p. per sq. mm.) is sufficient for any condition of operation, while the brilliancy of the incandescent projector lamp, approximately 20,000 c.p. per square inch (or 30 c.p. per. sq. mm.), is sufficient only for low-powered instalations at present. This paper will deal exclusively with the carbon arc as applied to the motion picture exhibiting industry.

The projection system optically is practically in the same state of development as the first successful machine. The light of the arc is gathered by the inner condenser into a parallel beam, which is then converged to a spot on the film. The projector lens is focused upon the film and the light passing the film is then projected upon the screen.

The condensing lenses and the projecting lens are independent in size and focal length from each other. The former are chosen to best correct the light rays and converge them into the most suitably shaped beam. The projection lens is chosen totally according to the throw and size of screen picture.

To get a picture 10 feet wide at 40 feet throw, we merely choose a projection lens having a focal length in inches in proportion to the width of the film picture (roughly 1 inch) as 40:10, that is, 4 inches focal length of lens in this example.

When the propection machine is used as a stereopticon for slides, etc., the projection lens must be of different focal length. The same principle in calculation is used, but now we focus the stereopticon lens on a slide 3 inches wide which is located close to the lamp. Since the same size screen picture is required in both cases (10 feet wide at 40 feet throw) the stereopticon lens must have a focal length in proportion to the width of the slide (3 inches) as 40:10 or 12 inches. The entire success of the projection is now up to the lantern and its operation. In the better show houses one hundred amperes at the arc for screen areas of 400 square feet are common and even 150 amperes (10 kw.) are being tried. Couplè these arc wattages of 7 kw. and 10 kw. with the fact that 60-inch searchlights require only 14 kw. and you have some conception of motion picture projection and what it is coming to if present rate of improvement keeps up.

Knowing the amount of current after analyzing theater lighting, screen and equipment requirements, we can select the size of carbons to produce satisfactory projection. Below are given the proper carbon combinations for the different current requirements and also the standard settings for both direct and alternating current projection.

Direct Current

Current	Size Carbons
For 25 to 50 Amps. D. C. use.	5/8x12 inch Cored Upper. 5/16x6 inch Metal Coated Solid Lower.
For 50 to 65 Amps. D. C. use.	3/4x12 Cored Upper. 11/32x6 inch Metal Coated Solid Lower.
For 65 to 70 Amps. D. C. use.	7/8x12 inch Cored Upper. 11/32x6 inch Metal Coated Solid Lower.
For 65 to 70 Amps. D. C. use.	7/8x12 inch Cored Upper. 11/32x6 inch Metal Coated Solid Lower.
For 70 to 85 Amps. D. C. use.	7/8x12 inch Cored Upper. 3/8x6 inch Metal Coated Solid Lower.
For 85 to 100 Amps. D. C. use.	1x12 Cored Upper. 7/16x6 inch Metal Coated Cored Lower.

Alternating Current

Amperes	Carbon Diameter
40 or less than 60.	5/8 inch Combination.
60 or less than 75.	3/4 inch Combination.
75 or less than 100.	7/8 inch Combination.

In the manufacture of high grade projector carbons it is necessary to use an especially prepared carbon flour. The flour is carefully mixed with the necessary binding material and forced by hydraulic presses under high pressure into the desired shape. If a cored carbon is wanted, a steel needle is suspended in the center of the die. The forced carbons are then placed on racks to cool and when sufficiently cool they are cut in the proper legnths for baking. To insure absolute straightness, correct size and perfect stock before baking, the cooled carbons are thoroughly inspected before being turned over to the baking department.

In the furnaces, the carbons are subjected to the temperature necessary to produce a uniform carbon of certain definite quantities. After the bake is completed, the furnace is sampled and the carbons examined by the testing department before being sent along for finishing. These tests are even more severe than those to which a projector carbon is subjected by the user. Upon receiving the testing department's O. K., the carbons are sorted for straightness and examined for imperfections, and if they are hollow shells, made ready for coring. Every precaution is taken in the coring department, where the hollow shells are filled, to see that the core material fills the entire length of the carbon. The composition of the coring material is of considerable importance as it determines largely the burning quality and color of the arc. After coring, the carbons are dried, finished, pointed, inspected and placed in the shipping stock.

In the direct current arc, the crater of the positive carbon forms the principal light source. The positive crater is of relatively large area, while the negative spot is small and is not usually considered as a light source. While 95 per cent of the light emitted by the arc comes from the positive crater, the characteristics of the negative carbon are of vital importance in securing steadiness of operation. In operation, the positive crater is set so as to face the axis of the optical system. In setting the carbons in this position, care must be taken to reduce to a minimum the shading of the crater by the negative carbon. In this respect, the direct current arc is superior to the alternating current arc. A direct current arc is longer and therefore gives less shading of the crater. The greatest advantage of the direct current arc is the fact that the current travels only in one direction and therefore the positive crater receives electrical

MINUSA
Gold Fibre Screens

For Mazda or Arc Light

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energy continuously and consequently maintains a higher temperature.

As was stated above, the characteristics of the lower carbon on direct current are of greatest importance in securing steadiness of operation. The size of the upper carbon is determined by the power imputed to the arc. If the positive is too small the current will overlap the end of the carbon and the arc will be noisy and unsteady. If too large, the crater covers the end of the carbon and the arc again will be unsteady, because the average temperature at the tip is lower. With the negative carbon, the carrying capacity is the important factor since the size of the negative carbon required by the negative spot is small. A small carbon keeps the arc steady and also eliminates the shadow due to the shading of the crater by the negative carbon itself. This problem has been solved by plating the solid negative over its entire length with a series of metallic coats forming a shell of metal of low electrical resistance around the carbon. This metallic coating violatilizes in the heat of the arc and thus prevents the spattering of the rear condenser lens with the heavy metal beads formed with the old style metal coat. The coating carries the major part of the current and makes possible the use of a small negative with the high currents required by long throws and dense films.

Limiting Voltage for Current Chosen

The direct current arc is inherently stable and the range of arc voltage can be made whatever the projectionists desire, but there is one fact to be borne in mind that, for each given current value there is a definite arc voltage at which the arc operates at maximum efficiency. With a constant current value, gradually shortening the arc length will finally produce an unstable arc; just previous to that point is the limiting voltage for the current chosen. Or, otherwise, a given current requires a certain arc length of voltage. To increase the current and not change the arc length is equivalent to shortening the arc in the first case and the arc becomes noisy. For this reason increasing voltages are required for increasing currents.

When using small diameter solid metal coated negatives on direct current we start at 52 volts for 30 amperes and increasing by 2 volts for each increase of 10 amperes, reaching 62 for the arc voltage at 100 amperes, a saving of 0.7 kw., or 10 per cent, in arc wattage, than in case where the old style large diameter cored negatives are used, starting at 55 arc volts for 30 amperes direct current, and increasing voltage and current in same proportions as recommended in former case. In the past when using cored negative carbons the basis for choice of the negative was a ratio of 1 for the negative diameter, to 1.65 for the positive diamcter, or a cross sectional ratio of 1.2. Under the table of carbon combinations for direct current projection, the new developed solid small diameter metal coated negative calls for a cross-sectional ratio of 1.4, the negative having ¼ area of the positive.

What determines the size of a carbon for given service is the ability to stand up under it, but the limiting factors differs in A. C. and D. C. On direct current the limiting factor is the crater. Since the temperature of a carbon arc is constant just as is the temperature of boiling water—be there a teaspoonful or a barrel full—so, by putting into the carbon more current, we merely increase the number of the hot light-giving areas until finally the tip of the carbon or crater can no longer accommodate an increase and then no further increase of light is possible for that carbon. The body of the carbon is as yet unaffected by the current, but the crater can no longer take care of further increases. This is the limiting factor and so we take the next larger sizes.

Obtaining Steady Alternating Current

On alternating current the crater is but half the size of the crater formation on direct current, owing to the fact that the energy is divided equally between the upper and lower carbon; therefore, we can go still higher in current density on A. C. without reaching a crater limit, but we now find that the carbon body cannot carry an unlimited amount of current without glowing and oxidizing away sharply, so we are limited on A. C. to the physical characteristics of the carbon. Using the old style alternating current carbon, a short air gap gives a hissing and sputtering arc which is very unstable. By using cored carbons, the cores of which are impregnated with carefully prepared chemicals, an absolutely silent and steady alternating current arc can be obtained. By using the proper chemicals a light source of high intensity is obtained which is far above that of the old cored carbons.

This change in the construction of carbons for use with alternating current projection is one that has come to the front in the last year and has met with marvelous success. It has brought the alternating current arc in closc competition with thc direct current arc and it has allowed many houses who had seriously considered adopting other sources of illuminatiog to continue with the alternating current arc without necessitating a single changc in or about the lamp house or in the wiring. The mere substitution of these new carbons for the old style alternating current carbons makes the alternating current arc a very desirable and economical light source for projection.

In addition to fulfilling the general requirements, the carbon arc has other characteristics which make it adaptable for motion picture work. These characteristics are: 1, Color of light; 2, reliability; 3, flexibility; 4, steadiness.

Color of Lights.—Until recently the color of the light used for the projection of the high-class film was a source of much annoyance. It is obvious that where the picture is taken in the open and in bright daylight, the effect upon the screen would be inferior unless the projection light source approached that of daylight in color value. The light of the direct current arc is the nearest approach in color value to daylight of any of the known illuminants that could be used for motion picture projection. The light of the alternating current arc using the modern high-grade projector carbon approaches that of the direct current arc both in color value and intensity. A pure white light is beyond doubt the proper kind of light to use for projection, since it brings out the high lights and shadows and will project upon the screen a picture that will please the most critical audience.

Reliability.—The arc in the hands of an efficient projectionist is a very reliable light source. It is not easily affected by fluctuations in line voltage and therefore will give an even screen illumination where other illuminants will fail. Carbons have a definite length of life and therefore the projectionist can guard against the failure of light in the middle of a reel of film.

Flexibility.—The carbon arc gives a steady, flexible light, variable at the will of the operator according to the density of the film. No two films are alike and no two parts of the same film are of the same density and consequently to give a true artistic presentation of any picture you must have a flexible light source.

Steadiness.—Both the direct and alternating current arcs are giving absolutely steady illumination. The traveling of the arc and negative shadows have been eliminated in arc projection.

In conclusion, emphasis should be placed upon the use of proper carbon combinations. The carbon manufacturer specifies a definite diameter of carbon for a definite current requirement and any deviation from this will result in poor projection. If the projectionist is without positive knowledge of the amount of power he is using he can obtain this by means of a volunteer and ammeter. Standard instruments for this purpose can generally be obtained from the local power plants.

American Photoplays and Educational Films in Great Demand in European Countries

Mrs. J. R. Bray, wife of the president of Bray Pictures Corporation, who recently returned to this country after an extended tour of England, France and Germany on an investigation of educational film conditions abroad, reports that American feature photoplays and educational films are in greater demand now than at any former period in the history of the motion picture. "We have shown the world what America can do with the photoplay," said Mrs. Bray, "and Europe realizes the technical proficiency we have attained. On one occasion, I arranged to show four Goldwyn-Bray educational pictures to the head of the London Fire Department, a man whose position corresponds to that of our fire commissioner. Well, I said I was to show him four pictures. He made me show him twenty-two pictures and then said it was the most stimulating exhibition he had ever attended."

A little personal investigation among the smaller theaters convinced Mrs. Bray of the popularity of the educational film. "I stood outside a moving picture theater in London and observed the people coming in. And would you believe it, several patrons asked to know what educational picture was being shown. They came, it seems, for the educational film and accepted the feature picture as a side issue.

"Everywhere in Germany, educational films—American educational films—are in great demand. I gave a private showing of some of the Bray educationals to several professors of the University of Berlin, and they immediately wanted to take our entire product for the local schools and for the university. They offered to co-operate with the Goldwyn-Bray production staff in the making of scientific subjects, as they were convinced that a method had been found whereby the technical intricacies of scientific studies might be presented on the screen in a far clearer manner than is possible either through the lips of a lecturer or by the pages of a text book. But motion picture production in Germany is about ten years behind that in America."

At a meeting of the executive committee in charge of the new project affording moving picture entertainments for hospitals and other institutions at Rochester, N. Y., arrangements were made for the opening of a campaign among moving picture patrons who, together with the exhibitors, are to be the sponsors of a movement which will bring a little sunshine into the lives of the sick, afflicted, aged and others who are unable to attend the theaters. Co-operating in the work are members of the staffs and boards of the larger hospitals and well-known citizens. The plan is to place boxes in the lobbies of the various moving picture theaters in which contributions will be received from patrons. Every cent collected will go toward defraying the expense of an operator, the rental of films and other disbursements.

Slides

Questions on Lantern Slide Subjects will be answered by mail if stamped envelope is enclosed in addressing this department.

Slides in the School Room

By E. R. Barrett

(Head of Department of English, Kansas State Normal School)

The stereopticon has become such an important factor in education that no school can afford to be without one. Its uses are many, its operation is simple, and its cost is trivial in comparison to the service it renders. Some educators who have not investigated its possibilities, nor experimented with it in recent times, still look upon it as a toy, or as being merely a means of entertainment. Though most of the leading schools are using it now to a greater or less extent, in few places has it fully come into its own.

* * *

The picture which is thrown on the screen has certain advantages over any other kind. It is large, so that the whole class may concentrate on the same thing at the same time. The teacher may point out the particular thing she wishes the children to observe. Help from the teacher is next to impossible, while different members of the class are looking at different things. The darkened room also has its advantages. When a room is flooded with light Johnny is as much interested in what Willie is doing as he is in what the teacher is saying. Perhaps he is even more interested in Mary. When there is little to be seen except the picture on the screen the attention of the most restless is easily held.

* * *

The moving picture has also stalked into the progressive school and established itself there, but it has its distinctive field and can never do the work of the static picture. In the first place, any school can soon acquire a stock of slides for the pictorial representation of fundamental things in any course, and these slides are always available. Moving picture films are expensive, difficult to preserve and often impossible to replace. At present no school can keep in stock a lot of films just for its own use. For many purposes a still picture is preferable. It stays in sight as long as the teacher may wish. It may be returned to view instantly. It may be shown alternately with other pictures for the sake of comparison. Of many objects, fully as comprehensive a view may be obtained from a still picture as from a moving one, and sometimes a far more satisfactory view; such, for example, as scenes along the Panama canal, the Capitol building at Washington, a banana tree or George Washington.

* * *

The range of subjects that may be shown with slides is infinitely greater than that of films. Any picture from photograph, post card, magazine or book can easily be reproduced on a slide and added to the permanent collection. A teacher is fortunate who is able to get a film to illustrate any particular thing he may wish, and if he does get it he must use it at once and return it. When moving pictures are used in the class room the pictures determine largely what shall be taught. But with slides the subject taught determines largely what picture shall be used.

Another point is worth mentioning here. The operation of the new stereopticon is a simple matter. When the incandescent light is used, all the operator needs to do is to switch on the electric current and adjust his focus. The whole operation is as simple as turning on an electric light and adjusting an opera glass.

* * *

Experience with reflectoscopes, or with any contrivance so far devised for throwing a reflection of any object or picture directly on the screen, has been, as a rule, rather disappointing. For satisfactory work all light must be shut out of the room. In the average school room this is difficult, if not impossible. Even when this is done, the image shown is never so distinct as that thrown by a stereopticon. When direct reflection is made, everything is reversed, as it is in a mirror. This gives a wrong impression that is sometimes quite serious. When a lantern is used that makes a double reflection and so sets the picture right, there is inevitably considerable additional loss in the distinctness of the image. The slide shows as correct a picture of an object as does a photograph. Slides may be shown on almost any stereopticon with satisfactory results in semi-darkness. Ordinary dark green window shades pulled down and pinned, or otherwise fastened at the sides, will shut out the light sufficiently for a fairly good picture.

* * *

The possibilities in lantern slides are practically unlimited. Perhaps they render the greatest aid to the geography teacher, but they also come in for invaluable help to the teachers of history, science, art, English and even foreign languages. When children, or even grown people, see pictures of places or persons, they have more vivid and lasting impressions than they get from reading. No amount of reading will produce such an impression of the court of Louis XIV and its grandeur as will a series of pictures of Versailles and its gardens. Robert Burns becomes a real personality with flesh and bones after the student has seen his birthplace, Alloway Kirk, the Brig o' Doon, the room where the poet died, and the tomb that encloses all that was mortal about him. In a similar way interest may be awakened or greatly augmented in the personality and the works of Shakespeare, Scott, Hawthorne or almost any other literary character.

* * *

Reproductions of works of art may be thrown on the screen that are as good as those seen in magazines and books not printed in color. The color work on slides is somewhat restricted. Beautiful reproductions of natural scenery are made and can be bought for about one dollar each. Colored slides sold for less than that are rarely good. But the reproduction in color of a great painting has not been accomplished for the stereopticon, and perhaps never will be. The stereopticon is useful also in showing pictures of plants and animals and their habitats, as well as the structure of various tissues and cells. The foreign language teacher who uses the conversational method of instruction may find abundance of material for class conversation in pictures that are thrown on a screen before the whole class.

* * *

The making of lantern slides is a simple process and may be quickly learned by anyone with a little ingenuity, especially by one who has already done some work in amateur photography, though it may be difficult for a novice to succeed with it with only book instructions for a guide. Plain slides can be bought from several different houses at prices ranging from 25 cents each up. The Kansas State Normal School now has quite a collection of slides on a great variety of subjects, and is constantly adding more. These slides are lent freely to the schools of Kansas. With this aid, any school can make valuable use of a stereopticon. As a school gradually increases its own stock of slides, the utility of the machine increases in geometric proportions.

Last summer Dr. Newell Dwight Hillis, pastor of Plymouth church, Brooklyn, N. Y., gave a series of talks to the Chautauqua gatherings, illustrated with slides, on Americanism. They were free from propaganda, platitudes and high-sounding phrases and were just simple business talks for the everyday man and woman in language not only understandable but interesting and stimulating. The lectures were printed and the slides accompanying them shown in Michigan towns last winter. Everywhere they met with approval and the Victor Animatograph Company, Davenport, Iowa, manufactured duplicate slide sets in large numbers. A review of the series was given in the January, 1920, number of the MOVING PICTURE AGE.

The reception the entire series was given by Michigan audiences and the comment of the newspapers on them as a novel and effective method of teaching American ideas and ideals has led to the formation of the Better America Lecture Service, Inc., New York City, which is now offering the service of the slides and lectures throughout the entire country.

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Films for the Family Group

(Received and listed by the National Motion Picture League of New York)

The following list of endorsed pictures is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs and theater managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.

FAMILY FILMS

(Recommended for Young People and Adults)

Old Lady No. 31. Reels, 7; Exchange Metro; Remarks:—Emma Dunn. In part 1 and 4 cut sub-titles containing the word, "Hell," etc. In part 4 cut sub-title, "I het he will cut his throat in a week," etc. In part 6, cut suh-title about King Solomon's mines and following scenes of King Solomon's court.

The Courage of the Commonplace. Reels, 5; Producer, Edison; Exchange, New Era Films, Chicago. Remarks:—Young man has the courage to do commonplace things in the face of ridicule. (Non Theatrical).

Common Sense. Reels, 5; Exchange, Republic. Remarks:—Ralph Lewis. In last part, cut death scene and scenes of dog howling.

His Friend's Tip. Reel, 1; Producer, Lyons-Moran; Exchange, Universal. Remarks:—Comedy.

JUVENILE FILMS

(Recommended for Children Under 12 Years of Age)

Brown Big Butler. Reel, 1; Exchange, Beseler Ed. Film Co. Remarks:—A comedy with cartoon, Dud's Wild West Show.

The Children of Japan. Reel, 1; Exchange, Beseler Ed. Film Co. Remarks:—May festival, huying sweets, worshiper at temple, colossal statue of Buddha, scenes in Tokio, New Year's day, Jap fortune teller.

Bumps. Reel, 1; Exchange, Beseler; Remarks:—Circus comes to town, getting the elephants ready for the performance, washing them, manicuring, feeding, elephants perform.

The Pied Piper of Hamlin. Reel, 1; Exchange, New Era Films, Chicago. Remarks:—Folk tale. (Non Theatrical.)

CHURCH FILMS

(Recommended for Church Services)

The Holy Land. Reel, 1-2; Exchange, New Era Films, Chicago; Remarks:—Life and customs of the Holy Land. (Non Theatrical.)

INSTRUCTIONAL FILMS

International News, Vol. 2, No. 20. Reel, 1; exchange, Universal. Remarks: Wilhelmshaven, Germany, the champion scuttlers of the German fleet welcomed home, Admiral Reuter, who ordered the sinking of the surrendered German vessels at Scapa Flow, the iron flotilla of torpedo boats—all that is left of Germany's sea power; Stockholm, Sweden, children awarded diplomas for expertness in swimming; New York City, Chauncey M. Depew celebrates his eighty-seventh hirthday; Putney, England, Earl Haig at military ceremony; Antony, France, girls' athletic meet; New York City, a calico-overall wedding; Jersey City, railroad strikers in a hig mass meeting; Berlin, orators dehate the calling of a new strike; Jerusalem, Palestine, patriarchs praying for restoration of Zion at ancient wailing wall, British soldiers visit the mosque of Omar.

International News, Vol. 2, No. 21. Reel, 1; exchange, Universal. Remarks: San Francisco, Calif., Japanese hrides; Sweden, aviator flying under hridge; Berkeley, Calif., western athletes meet, glimpse of a 100-yard dash; in the puhlic eye, John D. Rockefeller in Boston, Helen Gardiner, General Leonard Wood, Hiram Johnson, Calvin Coolidge; New York City, circus hrings joy to crippled children; San Francisco fire department testing the water pressure; Atlanta, Ga., Dixie's auto derby, auto polo; Damascus, Syria, Prince Zeid reviews new army of Arahia. Cut "Indoor Sports" cartoon.

Memory Lane. Reel, 1; Producer, Post Picture Corp.; Exchange, Famous Players-Lasky Corp.; Remarks:—Post nature scenic.

New Screen Magazine, No. 59. Reel, 1; Exchange, Universal; Remarks:—An American stradivarius, Wm. H. McKee in his workshop in the Cumherland Mts., making a violin, frame for most part made from curly maple, wood first hoiled in water to make more pliable, the tone quality depends on top, made from spruce 300 years old, staining and varnishing the work of an expert hand, completed violin; cartoon from Pat. Sullivan's studio; fashion; a stirring Bolshevictory, the American melting-pot; miracle in mud; laughographs; proofreaders responsible for errors in newspapers.

Bretons of the Sea. Reel, 1; Producer, Prizma; Exchange, Selznick; Remarks:—Simple fisherfolk of northwestern France, Danarcnez, in Brittany one of the most important fishing villages on coast, water front town's point of interest, fleet preparing to go to sea, returning fleet laden with finny spoils, cleaning, repairing, and painting of sail.

Aids to Cupid. Reel, 1; Producer, Prizma; Exchange, Selznick. Remarks:—Grasses, France, where perfume has been made for centuries, the essence of the orange hlossoms hase of all perfumes, old Roman aqueduct furnishes the water for the trees, irrigation system much like California, roses grown in profusion, 4,000,000 rose petals picked in 4 hours, rose petals made into sugar-coated dainties and packed in heautiful boxes.

The Striking Tires. Reel, 1; Exchange, B. F. Goodrich Rubber Co. Remarks:—An animated cartoon.

International News, Vol. 2, No. 13. Reel, 1; Producer, International; Exchange, Universal. Remarks:—The official and only pictures in this country of the exploits of the German sea raider Moewe, showing the transfer of the Americans from the Yarrowdale to the Moewe; Elgin, Ill., damage caused hy the tornado that recenty swept the mid-west states, Swedish church at Elgin wrecked.

Fox News, No. 50. Reel, 1; Exchange, Fox; Remarks:—Albany, N. Y., the great rent question, Brooklyn, tenants go on strike and are dispossessed; Paris celebrating Mardi Gras; New York City girls take pledge not to marry until after the Northern Baptist drive is a success; Los Angeles, Cal., novel irrigation pump; Manila, fire sweeps industrial city, opening of fair, priceless exhihit destroyed, 300 American troops guard place, Curtis aeroplane saved; Seattle, Wash., automohile made of sugar; Paris, Georges Carpentier and bride leaving for the United States, arriving in New York.

Pathe News, No. 26. Reel, 1; Exchange, Pathe; Remarks:—Making of artificial limhs; Chicago, aviators of the future; hoys trying out toy aeroplanes; Coronado Beach, Calif., polo games; Paris, Mardi Gras festivals. Here and there, baby camel, fashion in hats, etc. Somewhere on the Atlantic, launching an aeroplane from a sea sled.

Home of the Seminoles. Reel, 1; Producer, Ford; Exchange, Goldwyn. Remarks:—Scenery from the Everglades of Florida, showing the life and customs of the Seminoles.

Plenty of Beef on the Orinoco. Bray Pictograph No. 436. Reel, 1; Exchange, Goldwyn. Remarks:—Stock farm in Venezuela, plenty of long-horned cattle like we used to raise in Texas, transporting cattle for shipment to Europe; hringing the Arctic within 150 miles of New York, a motion picture city; "Ginger Snaps," cartoon drawing. Cut cock fight in Venezuela.

Heart of the Sky Mountains. Reel, 1; Producer, Prizma; Exchange, Select. Remarks:—Yosemite Park, Illilonette Falls, Vernal Falls, Nevada Falls and Yosemite, the highest cataract in the world.

Count Leo Tolstoi. Reel, 1; Exchange, Beseler Ed. Film Co. Remarks:—Last visit to Moscow Countess Sophie, Tolstoi's family, home life, writing his autobiography three weeks before his death.

Pathe Review, No. 45. Reel, 1; Exchange, Pathe. Remarks:—Pathe-color, scenes from Marida, Spain; the right of making doughnuts; the vulture of French West Africa; Novagraph film, the eel man; Japanese Fan dance.

New Screen Magazine, No. 64. Reel, 1; Exchange, Universal. Remarks:—Dodging the high cost of honeymooning; a midsummer night dream; fashions; Laughographs; "the flower of prey," the tiger lily, adventures of Cinema Luke.

International News, Vol. 2, No. 23. Reel, 1; Exchange, Universal. Remarks:—Quincy, Mass., the S-18, giant of U. S. undersea fleet, taking the watcr; Philadelphia, international carnival; Honolulu, celehrating the hundredth anniversary of the first Christian missionary's visit; New York City; Young America parading as "Boys' Week" begins; Cannes, President Deschanel on tour of France, witnessing a gymnastic feet; McCook Field, Dayton, Ohio, " A School for Thrills," air service students of the engineering division perform hazardous feats; New York City, the great Atlantic fleet hack from winter manouvers and at anchor in its home port; aeroplane views of fleet, Secretary Daniels, Admirals Wilson and Coontz. Cut "Indoor Sports" cartoon.

International News, Vol. 2, No. 24. Reel, 1; Exchange, Universal. Remarks:—City Island, workmen putting the finishing touches on the Vanitie for the yachting classic; Stockholm Sweden, a canoe race; Honolulu, children in outdoor drills; Criccinth, Wales, Llowd George, British Prime Minister, enjoying a holiday at his hoyhood home; Thanet Isle, England, Vardon, the famous English golfer prepares for international matches; Boston, Joseph C. Pelletice, District Attorney, declares war on profiteers; New York City, Fanny Hurst, famous author and her husband Jacques Danielson; Chicago, "Fat Class" organized by Health Commissioner Rohertson; Southampton, Marconi leaving on a yachting trip to attempt interplanetary communication; Wellesley College girls in their May Day exercises; Memphis, Egypt, open air markets keep cost of living down; Cleveland, the latest in planes; Dublin, Ireland, crowds besiege Mountjoy Prison to force the release of Sinn Fein leaders; Juarez, General Ohregon hailed as Mexico's next President.

The Bottom of the World. Reel, 1; Exchange, Rohertson-Cole; Remarks:—Second part. Sir Ernest Shackleton's heroic race to the South Pole for scientific research, taking deep sea specimens through eight feet of ice, snow used for drinking water and cooking, frozen seal meat is principal food, penguins, life line stretched from boat, the Endurance frozen in, ship is abandoned, crushed and battered by ice pack, salvaging, provisioning, journey homeward in small boats, dogs working to make trail, camping on piece of ice ten months, Shackleton and companions reach civilization.

In Happy Alsace. Reel, 1; Producer, Burton Holmes; Exchange, Famous Players-Lasky Corp. Remarks:—Vineyard toilers, field of poppies, mountain village of Vosges, family life, tag day in the ancient town of Thaun, celebration of reunion with France, patriotic demonstration.

Friend of Men. Reel, 1; Producer, Kineto Corp. of America; Exchange, Cinema Classics, Remarks:—Kineto Review No. 4. Horse hroken in for the work of war, in Arabia, Egypt and Palestine, camels replace the horse as the beast of hurden, burros did their bit, mules from Texas, motor ambulances provided to convey the invalids to

(Continued on page 26)

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Films and Where to Get Them

(*Continued from page* 24)

the convalescent sheds, comrades, convalescent horse guided by dog, beef and mutton for the Allies, war babies (lambs and kids), police dogs carrying messages under fire, types of war dogs, sympathy, blinded soldier and French poodle, locating the wounded on the battlefield, munition carriers, dogs and sleighs used for transportation, messengers of the air, homing pigeon, mascots, dogs, lions, bears, monkeys, cats, etc.

Charles Urban's Movie Chats, No. 3.. Reel, 1; Producer, Kineto Company of America; Exchange, Cinema Classics. Remarks:—Moscow market scenes before the war, typical Russian peasants; Hindu fakirs; making cigarettes in Liverpool factory, the cigarette making machine; machine makes, counts, packs and delivers; seals sporting on rocks and swimming in the Pacific, feeding seals in captivity, under-water photography of seals; unique "Bull Fight" in Barcelona, Spain, the "Cow-dodging" sport is quite harmless.

In and Out of Kongo San. Reel, 1; Exchange, Outing Chester Picture Company. Remarks:—Outing Chester scenic, A trip to a Buddhist monastery in Corea.

New Screen Magazine, No. 65. Reel, 1; Exchange, Universal. Remarks:—The birthplace of a city, Newcomb's Tavern, Dayton, Ohio; a railroad mecca of the great metropolis, views of Grand Central station, New York City; the road to health, school children in vocational study, exercising the mind through the body, open air classes, sewing classes, etc.; Laughographs; cut "Adventures of Cinema Luke."

Playthings of Childhood. Reel, 1; Producer, Ford; Exchange, Goldwyn. Remarks:—The making of a toy piano, tuning and marking for the keys, assembling and placing the keys in position, making a doll, painting by spraying, putting in eyes, making doll's shoes, dressmaking, making of circus animals and dolls' house.

The Stranger's Friend. Reel, 1; Producer, Bray; Pictograph No. 437; Exchange, Goldwyn. Remarks:—Scenes showing the activities of the Traveler's Aid Society of New York City, emigrants landing and being cared for, the society's home and its inmates, a war bride and American soldier, wedding performed in the home; master minds of America, the American painter, Childe Hassam at work, new process of etchings. Out of the Ink Well cartoon. In cartoon, cut all scenes of horse heaven.

Deep Sea Fishing. Reel, 1; Exchange, Beseler Ed. Film Co. Remarks:—Casting the nets, drawing in the nets, sorting the fish, gigantic skate, young shark, octopus, fish washed and put on ice, unloading the fish, whale fishing in southern waters, harpooning a whale, captured and towed ashore.

International News. Reel, 1; Exchange, Universal. Remarks:—Constantinople, British troops handling menacing crowds in Turkish capital, British fleet at anchor in the Bosphorus; Bryn Mawr College girls in May Day exercises; in the public eye, Franklin D'Olier, national commander of the American Legion; Dr. Slovoko Y. Grovitch, envoy to Washington from the Serbs; New York City, tribute paid the mothers of our heroes; Fresno, Cal., auto race; San Francisco, Cal., Olympic Club wins in water polo; Mexico, Carranza before his downfall, reviewing his troops, interesting character study of the deposed president; Philadelphia, marines ordered south to be ready to rescue Americans imperiled by the chaos in Mexico, Major A. E. Simon in charge.

Pathé Review, No. 46. Reel, 1; Exchange, Pathé; Remarks:—Pathé color film. Scenes from Biska, North Africa; Novagraph; slow motion photography, showing the motions of the elephant and sea-gulls; Ditmars' film, turtles, painted terrapin, eastern snappy turtle, underwater scenes at meal time, flap-jack turtle from the south. Dance, the spirit of Belgium; mining in Mexico; operating a silver mine.

India, the Land of Mystery. Reel, 1; Exchange, Educational Film Corp. of America; Remarks:—Scenes from Lake Dal, city of Maderia, sacred Ganges, the holy river of India, hunting crocodiles. elephants, the Bay of Bengal, city of Benares, Kittens and puppies of any land we know.

Hunting the Sea Wolf. Reel, 1; Producer, Kineto Corp. of America, Exchange, Cinema Classics; Remarks:—Advised of the proximity of U-boats, instructions for hunt are passed to the commanders, flags are hoisted, the "netting" fleet is manned, then proceeds to sea; playing out the drag-net, seaplanes leaving their base, the commander of a patrol spots a submarine, the trail of a netted "wolf" is spotted, "chasers" join in the game, after a successful operation, in deeper water, destroyer squadrons take up the hunt, protecting themselves by smoke screens, depth charges thrown overboard by sailors, the entire crew wear life belts; the end of a fruitful day, the fleet returns to its base.

Charles Urban's Movie Chats, No. 6. Reel, 1; Producer Kineto Company of America; Exchange, Cinema Classics. Remarks:—Greek colony of sponge fishers at Tarpon Springs, Florida, diver dons his helmet and descends with his "catch," a coffee house patronized by the Greeks; a puppy, kitten, parrot, two jackdaws, a young chaffinch and a hen, all living happily together; views of the Holy Land from a height of 5,000 feet, flying over the Mount of Olives, River Jordan, Jerusalem and the desert beyond, panorama of Jerusalem and the road to Jaffa from a height of 3,000 feet. Getting close to nature, with the aid of microscope we depict a less familiar aspect of insects, honey bee, cabbage butterfly, pissaura-hunting spider, noctua, a night flying moth, the robber-bee, syriphids, or hovering-flies, short horned grasshopper, bumble bee, tipula, the crane-fly or daddy-long-legs, wood-boring wasp, agrion, the small dragon-fly.

New Screen Magazine, No. 66, Reel, 1; Exchange, Universal. Remarks:—A mountain genius, inventor and some of the machinery and tools of his own invention; tiny aristocrats in dogdom, Mrs. Bell of Pasadena, Cal., and her prize dogs; famous ships in miniature; cartoon, cut laughographs.

Universal Winter Sports. Reel, 1; Exchange, Beseler. Remarks:—Scenes of winter sports from different parts of America and Europe.

International News, Vol. 2, No. 26. Reel, 1; Exchange, Universal; Remarks:—Republic of Georgia, in Tiflis, Asia, "ruled" over by an American, Colonel Haskell, U. S. A., the man in charge; New York City, off to Mexico, the battleship Oklahoma quits the Atlantic Fleet under hurry-up orders; a last look at Grant's tomb through a 14-inch gun barrel; news from the British Isles, and glimpses of the news from various parts of Europe; New York City, children win back health on a ferryboat converted into an open-air hospital; City Island, tbe Vanitie on her trial trip; New Orleans, La., motor boat breaks speed limit; New York City, parade staged by the Zionists to aid the movement for a new Palestine, soldiers of the Famous "Lost Battalion" and other former army men; scenes from Jerusalem, where the Zionists hope to establish a Jewish nation; cut scenes of bathing girls.

Modern Centaurs. Reel, 1; Exchange, Educational Film Corp. of America. Remarks:—Expert cavalrymen and thoroughbred horses.

Pathé Review, No. 47. Reel, 1; Exchange, Pathé. Remarks:—Pathécolor, scenes from Burgos, the city of Cid, cathedral the finest in Spain; Navograph film, horse races; gathering galox leaves in the south. Cut dance at end of reel.

Surmounting Italy's Snow-Clad Peaks. Reel, 1; Producer, Kineto Co. of America; Exchange, Cineama Classics. Remarks:—Kineto Review No. 5. Soldiers clearing away avalanches and cutting tunnels, roads cut into the sides of mountains to reach rugged peaks, reaching the summit by aid of ropes, "Teleferica" or cable transport used to carry men and provision from peak to peak, a skirmish in zero weather, to be less conspicuous against the snow, troops are clad in white, operating a mountain gun from a loft position, communication by tunnel, other guns brought into action, carrying shells weighing 80 pounds and dragging heavy guns up the mountain side, etc.

Charlie Urban's Movie Chats, No. 1. Reel, 1; Producer, Kineto Co. of America; Exchange, Cinema Classics. Remarks:—Encountering heavy seas on the Atlantic, sailing by an iceberg, passing a brig in full sail, deck sports, quoits, cricket, shuffle, receiving wireless message on shipboard, heavy surf at Hastings, England, testing London fire boats on the Thames; examining the sugar mite under microscope; effect of sound waves on sand; geometrical figures produced by passing of violin bow; X-rays of moving foot, knee and hand; newly hatched ducklings feeding, under-water pictures of ducks feeding, showing action of web feet in swimming, etc.

Little Journeys to National Shrines (Boston), Reel, 1; Producer, International Church Film Corp.; Exchange, same. Remarks:—New State House, Old State House, Shaw Memorial, feeding pigeons on Boston Commons, Faneuil Hall, Quincy Market, Paul Revere House, Old North Church, New Old South Church, Public Library, Philip Brooks Church (Trinity), Cambridge Bridge, Charles River Esplanade, the Fenway, Museum of Art and statue of the Great Spirit, Bunker Hill Monument, Washington Elm, Longfellow's home in Cambridge, statue of John Harvard, Harvard College, Memorial Hall, Boat House, Public Gardens, the route of Paul Revere, Minute Man statue, Lexington, Old Meeting House, Lexington, Orchard House, etc.

New Screen Magazine, No. 67. Reel, 1; Exchange, Universal. Remarks:—The velocipede, the "safety" and the very newest invention; sturdy games for sturdy youngsters, by A. D. Angell; microscopic views of the malaria mosquito. Cartoon, cut "Laughographs."

In Samoa. Reel, 1; Exchange, Beseler's Ed. Film Co. Remarks:—The chief, his daughter "Taupou," the most important individual next to the chief, girls in Mission school, gathering cocoanuts, removing the husk, Siva-Siva dance, catching fish with dynamite.

Springtime in Zooland's Nursery. (Bray 440). Reel, 1; Exchange, Goldwyn. Remarks:—Baby camel, tiny honey bear, kids, cougar kitten, baby bears, chimpanzee; master minds of America, Arthur Powell Davis, designer of the Roosevelt dam, views of dam, Elephant Butte dam, etc.

Pigs and Kava. Reel, 1; Exchange, Outing Chester Picture Company. Remarks:—A Samoan scenic, a war council, making "kava," the national drink, triumphal march, dances, preparing feast, etc.

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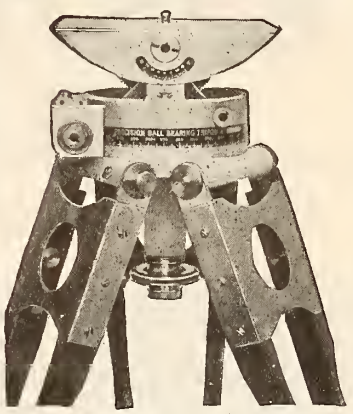

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The National Motion Picture Association

The idea of an association of commercial firms working in the non-theatrical moving picture field was germinated, by a few of those interested, in Cleveland at the time of the convention of the National Education Association last February. The first meeting was called by A. E. Curtis, at the La Salle Hotel in Chicago, March 27. At this meeting the following were present: H. S. Dum, H. S. Dum & Co.; C. C. Stewart and A. E. Patterson, Pathescope Company; M. A. Bassett and H. T. Price, McIntosh Stereopticon Company; Miss A. V. McGovern and R. H. Starbuck, International Harvester Company; A. B. Gundelach, Harcol Film Company, New Orleans, La.; R. H. Mattern and A. A. Curtis, Bray Pictures Corporation; H. I. Jebb, T. M. Kingsley and C. H. Moore, director Central division, Community Motion Picture Bureau; John P. Brand, MOVING PICTURE AGE; W. A. Justice, Evanston Public Schools; C. J. Primm, Society for Visual Education, Inc.; Arthur MacMillan, American Projectoscope Company; Arthur E. Curtis, Atlas Educational Film Company. A live interest in the proposed organization was displayed and a good deal of earnest discussion held. An organization committee was appointed and preliminary dues of $1.00 were paid voluntarily. John P. Brand was appointed temporary chairman and A. E. Curtis, temporary secretary and treasurer.

At the second meeting of the purposed association, held at the La Salle hotel, Chicago, on April 24, further progress was made in gathering together the various aims and purposes which had been suggested for the organization. These were condensed and thoroughly discussed at the last meeting, held at the City Club, Chicago, on May 26. At this meeting it was decided that the organization shall be known as "The National Motion Picture Association (devoted to the interests of the non-theatrical field)." The present aims and purposes of the association, after careful consideration, were crystallized to the following:

1. To provide a form for discussion and a clearing house of information for the non-theatrical trade.

2. To provide a point of contact between the consumer and the commercial firms in this field.

3. To send a complete questionnaire to educational, social and religious institutions, data from which is to be at the disposal of each member.

4. To confer with the National Academy of Visual Instruction, recently formed by educators, which is to meet at the N. E. A. in July.

5. To secure publicity in desirable publications.

Practically every concern now working in the non-theatrical field has written in to the secretary of the newly formed organization and expressed the conviction that such an association will bring distinct benefit to all concerned in developing the field and gaining accurate information concerning the various phases of this market. The idea of those most interested in the organization is to slowly and carefully construct an association which will study from an unbiased viewpoint the broad issues which affect everyone in the business regardless of the interests of individual concerns. A splendid spirit has been in evidence at the meetings and in the correspondence of supporters and the association is bound to accomplish a great deal of good. The next meeting will be held soon, probably in Chicago. The secretary, A. E. Curtis, 29 East Madison street, Chicago, will be glad to furnish firms interested with information concerning membership in the association.

Shipping Container Stands Hard Usage

A film reel and container invented by Mr. A. B. Carter of Brattleboro, Vt., has been improved upon by him until it is now said to be one of the most advanced articles for use in shipping film that has been devised and put on the market. Several of the cases have been in use for some months, undergoing all the severe knocks and hard usage that film cases are subject to. And they have withstood every trial. This invention was perfected by a man of fifteen years' experience in the motion picture business, knowing the need of something to take the place of the present reels and shipping containers, which would not only protect the film to the utmost from fire, but also from wear and tear in transit, which destroys more films under the present method of shipping than the actual usage.

By this method of handling and shipping motion picture film each reel of film is in a separate fireproof container, and when placed in shipping case, they are all in another fireproof container with an air space around each and every reel, which cannot get damaged in any way, no matter how rough the handling, and hence film is in a fireproof case at all times except when running or inspecting, as the name of subject on reel and part number of film may be placed on the outside of the metal band, thereby doing away with the paper band which is in present use, as well as old tin cans and covers.

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Fidelity Company Heads Held on Serious Charges

F. W. Packer, president of the Fidelity Photoplays Syndicate, Cleveland, and Miss Harriet E. Mills, secretary, were arraigned before the United States Commissioner on charges of defrauding Clevelanders out of $60,000 and each was held for the federal grand jury on $3,000 bail. When arrested the city authorities charged them with selling the stock in their concern after being ordered to stop by the state stock license commissioner. However, federal agents immediately probed the case and brought a charge against them of using the mails to defraud. It is charged that several clergymen were victimized by the pair. They induced these men to indorse the project, which was to produce a religious film, and in this way sold the stock quietly and without advertising, it is said. Postoffice Inspector Cochrane said that of the $60,000 less than $2,000 remains and that no steps were taken to start the picture.

Glifograph Screen Makes Hit

The new Glifograph screen was selected by the Robertson-Cole Company for the initial presentation of its Georges Carpentier picture, "The Wonder Man," in the grand ballroom of the Hotel Astor. The picture was shown for the benefit of the American Legion, and its presentation at the Astor was the first opportunity given other producers and the public to see it. The officials of the Robertson-Cole Company expressed themselves as well pleased with the Glifograph, not only because of the depth it gave the scenes, but because of the excellent lighting and the removal of eye strain and distortion, no matter from what angle the picture was viewed.

Goldwyn-Bray to Release W. L. Finley's Pictures of Wild Bird and Animal Life

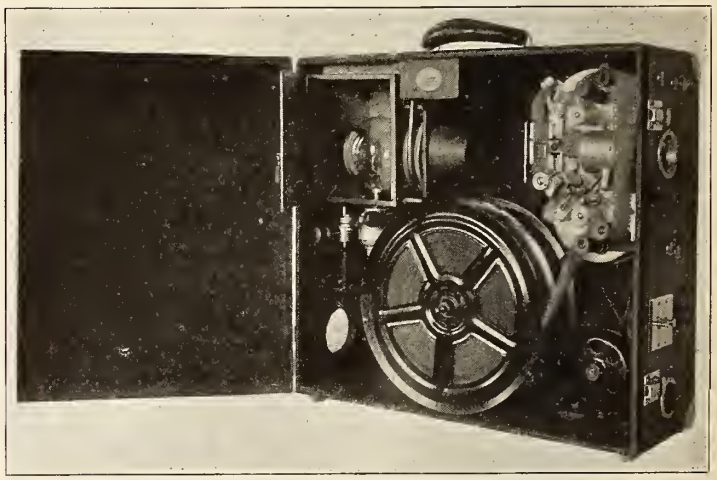
The Bray Pictures Corporation announces that it has completed arrangements with William L. Finley, the nationally known naturalist, whereby it will acquire 16,000 feet of Mr. Finley's motion pictures of bird and animal life for distribution through the Goldwyn exchanges. These pictures are said to be of an exceedingly rare quality and represent the work of Mr. Finley and his wife for the past three years. Due to Mr. Finley's intimate knowledge of wild animal life, he has been able to get intimate pictures of the life of his wary friends of a most unusual type. They are of great value, not only as an entertainment feature for the theater-going public but for educational purposes in the preparatory schools and universities.

The arrangements entered into with Mr. Finley are of particular interest, inasmuch as the films to be shown were obtained with great difficulty and can never be duplicated. The negatives will be deposited in the archives of either the National Association of the Audubon Society or the Natural History Museum. It is the custom of Mr. and Mrs. Finley to take to the field every summer with a motion picture camera and about 20,000 feet of film negative to stalk wild birds and animals in their native environment. The average result of a summer's work is about 5,000 feet of good film. On their trips Mr. and Mrs. Finley are accompanied by their two children, who enjoy an instructive and active vacation.

Mr. Finley is the author of two books on American birds and was associated with the Oregon Fish and Game Commission for about eight and a half years. He has written on this subject for all the magazines devoted to outdoor life, as well as for the Century, the Atlantic Monthly and other magazines of similar standing. He is well known as a lecturer.

The Transatlantic Projector

A projector built for the use of class and lecture rooms and for auditoriums where a "long throw" is required is that made by the Transatlantic Projector Company, New York City. It is a portable motor driven machine, designed, it is stated, for use in hands of non-experts and requiring no attention after starting. The company claims that the projector can be operated on any voltage, illuminating current or storage batteries, giving a clear, sharp image at distances of from 20 to 90 feet. The company states further:



The Transatlantic Projector

"By use of our special device the film can be stopped at any point to show a still picture, thus combining the advantages of a stereopticon with those of a moving picture. When running at normal speed the projecting picture is clear and flickerless, even after the projector has had long use. It will not break or tear the film. The machine is equipped with a quiet motor which does not become heated and is ready for instant use. The gears and wearing parts run in a bath of oil, thus insuring noiseless operation."

That the Simplex Distributing Organization, as a whole, looks with considerable favor upon the advantages to be derived through the generous use of printer's ink is evidenced by the increasing number of "house organs" that are now published by many of the Simplex distributors throughout the country. Among the older papers can be counted the "Cosiki" of the Lucas Theater Supply Company of Atlanta, Ga., of which Mr. Harry K. Lucas is the editor; "Swaab's Monthly Messenger," published by Lewis M. Swaab, the well-known Philadelphia supply man, and the "Boston Bean Pot," published by the Boston Motion Picture Supply Company, southern New England distributors for Simplex.

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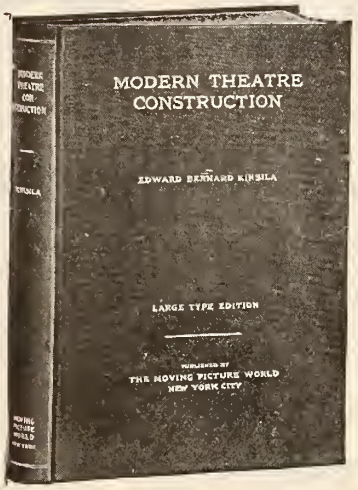

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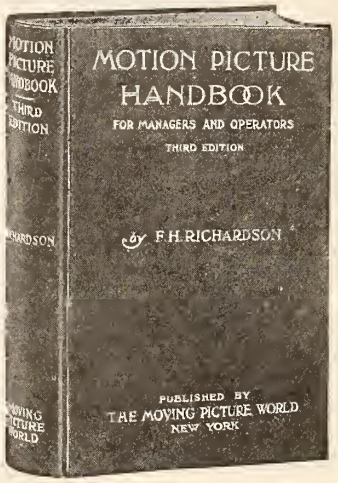

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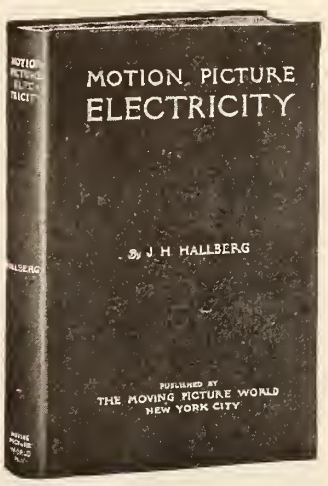

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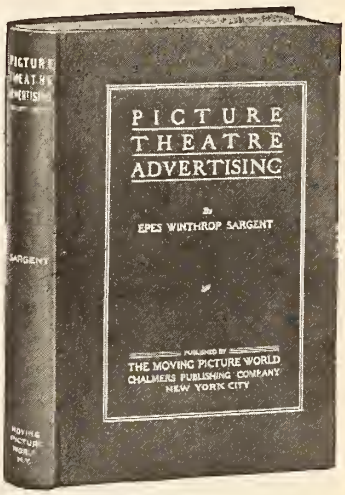

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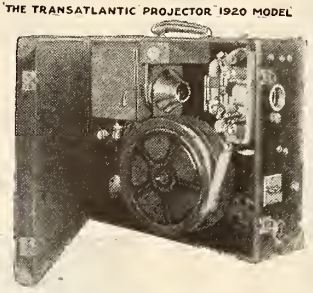

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Here and There

A stereopticon lecture on "Baptist World Challenge" was given by Rev. C. A. Boyd at the First Baptist church, Milwaukee, Wis.

* * *

At a meeting of the state dairy division, Murphysboro, Ill., the moving picture, "The Foster Mother of the World," was shown to illustrate different phases of the dairy system.

* * *

Stereopticon pictures showing West African life were recently shown at the First Presbyterian church, Freeport, Ill., by Albert G. Adams.

* * *

"The Social Aspects of Foreign Missions" is the subject of a stereopticon lecture recently given by Rev. John McGown at the Broadway Presbyterian church, Rock Island, Ill.

* * *

"Foot Follies," a moving picture showing effects of improper shoes and methods of correcting deformities, was recently exhibited at the University of Texas as part of its physical educational program.

* * *

"Heroic Serbia" is the subject of an illustrated lecture recently given at the Y. M. C. A., Lynchburg, Va., by Col. Wm. A. Cressy, M. D., of New York.

* * *

"The Golden Eaglet," a moving picture representing Girl Scout activities, was shown at the municipal auditorium, Savannah, Ga.

* * *

An address on the work of the American engineers in France, illustrated with moving pictures, was given by Samuel H. Ranck before the Grand Rapids Engineering Society, Grand Rapids, Mich.

* * *

"Comical antics of rare birds," filmed along the Oregon coast and in Oregon swamps by William L. Finley, were shown at a recent meeting of the Bird Lovers' Society, Pittsburgh, Pa., and before the Evanston Bird Club, Evanston, Ill.

* * *

"The Eternal Light," an eight-reel moving picture, was recently given at St. Paul's chapel, New Brunswick, N. J.

* * *

"France Victorious" is the subject of an illustrated lecture given by E. M. Newman at the Carnegie Music Hall, Philadelphia, Pa.

* * *

An illustrated lecture on "The Natural Wonders of America" was recently given in the St. Paul's M. E. church, Atlantic City, N. J.

Four illustrated lectures on Greek art were given by William B. Dinsmoor at the Metropolitan Museum, New York City.

* * *

An illustrated lecture on "The Mogalithic Monuments of Great Britain" was given last month before the Washington Archeological Society at the United States National Museum, Washington, D. C.

* * *

"The Land of the Midnight Sun" is the subject of an illustrated lecture given at Lescher Hall, Galesburg, Ill., by Wilma Baumbach of New York City.

* * *

An illustrated lecture on boll weevil was recently delivered at Atlanta, Ga., by Dr. R. B. Coad, who is head of the laboratory at Tallulah, La.

* * *

"The United States in Prophecy" and "World Peace" are subjects of recent illustrated lectures given by Evangelist H. W. Williams at Monticello, Ind.

* * *

Dr. A. E. Koenig, Americanization secretary of the Minneapolis Y. M. C. A., recently gave an illustrated lecture on the Semitic racial group at the St. Paul Y. W. C. A.

* * *

In connection with a health campaign being carried on throughout the state of Michigan the moving picture "How Life Begins" has been shown in a good many churches and schools.

* * *

"The Love Net" and "Catalina" are subjects of moving pictures recently shown on community night at the First Methodist church, San Diego, Cal.

* * *

"With the Yanks on Leave in the United Kingdom and France" is the subject of a recent lecture delivered before the Lafayette high school, Buffalo, N. Y.

* * *

Rev. Geo. A. Learn, a missionary in Alaska, delivered a stereopticon lecture on "Baptist Mission Work in Alaska" in the First Baptist church, Ogden, Utah.

* * *

"Hit the Trail Holliday" was recently exhibited at the First Presbyterian church, San Diego, Cal.

* * *

In Deerwood, Minn., under the direction of the school board, moving pictures are being shown free to school children of this town and vicinity. Older people are being charged 15 cents for admission. Pictures are sent by the University of Minnesota. The local population is in the neighborhood of 600.

The "Teco Tattler," a monthly house organ published by the Teco Products Manufacturing Company of Minneapolis, Minn., with George Feinberg as its editor, is enjoying great popularity, while the "Yale Service Bulletin," edited by C. D. Struble of the Yale Theater Supply Company, Kansas City, Mo., is full of interesting new items, humor and accessory information each month. The "B. P. S. Service Bulletin," published by the Breck Photoplay Supply Company of San Francisco, Cal., keeps the readers informed of everything that is new in the way of theater equipment and thoroughly posted on prevailing prices as well.

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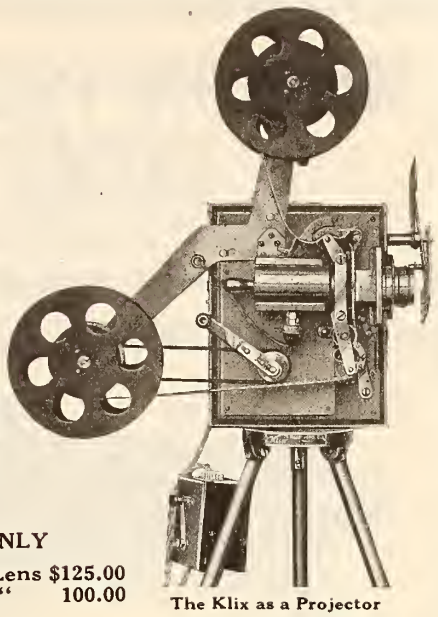
The Combined Motion Picture Camera and Projector

Motion Pictures for All



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FOR THE AMATEUR, KLIX is a complete outfit for taking and projecting motion pictures. The outfit includes combined camera and projector, tripod, screen and all necessary electrical equipment. The screen measures 30" x 36", a suitable size for the home. The operation of this outfit is simple and easy. Anyone who can take kodak pictures can successfully operate Klix.

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326 W. Madison St., Chicago, Ill.

Argus Company Purchases Four Western Stores

The Argus Enterprises, Inc., with general offices in Cleveland, O., and branches in New York, Chicago, Boston and Los Angeles, announces the purchase of the Swanson Theater Equipment Company's stores in Denver, Omaha, Salt Lake City and Des Moines. This company is a pioneer in Mazda projection, being patentee of the Argus-Sheck Universal adapter for motion picture projection, manufactured for it by the General Electric Company. It has enjoyed a rapid growth, which it claims is due to the policy of not merely selling customers something, but helping them buy intelligently.

It is the Argus intention to establish branch offices in all important centers as quickly as possible and so increase service to its customers by the ease and quickness with which it will be able to secure supplies, no matter where located. Either manufacturing or having the sales rights for practically everything needed by the theater owner, the Argus company is in position to furnish theaters completely.

Educational Will Issue "Specials" Outside of Series

The Atlas Educational Films Corporation announces that hereafter it will pursue a policy of issuing one and two reel "specials" in scenic, tropical and scientific subjects without reference to series. This plan has been determined upon as a result of the large number of inquiries received for "Modern Centaurs" and "The Valley of Ten Thousand Smokes" in advance of their release. A statement from the company says:

"We believe that the five years' success of Educational has fully proven the place that the short subject deserves on the program. We feel that we have convinced the exhibitor that the question of length should not be the chief one considered, but quality, and we feel very sure that when they are furnished with exceptional product in short subjects they will give these the attention that they deserve. At the Criterion theater 'The Valley of Ten Thousand Smokes' was featured in the electric signs and in the newspaper advertising, where it was called 'Alaska's eighth wonder of the world.' The slogan was fully justified by these remarkable pictures made by the expedition sent to the Mount Katmai region by the National Geographic Society. Similarly, 'Modern Centaurs' was strongly billed by the Strand during its showing last week and the hearty applause with which it was greeted by audiences was a tribute to its entertainment value.

"The reveiws given both these pictures by the motion picture trade papers and the New York dailies were unusual, and they have resulted in scores of inquiries coming from exhibitors in all parts of the country. Educational believes that it is a healthy sign when exhibitors pay this unusual amount of attention to a short subject. It shows that they are interested in their whole bill and that they are getting further and further away from the circus method of advertising a single attraction and selecting the remainder of their offerings at random. We intend to make a real specialty of these specials. We will not attempt a regular schedule because we will offer one only when there is something really special to offer."

Ten Reels of Americanism

The ten-reel moving picture "Democracy, or the Vision Restored," recently completed at the Thomas A. Edison studio in New York City, is described by Lee F. Lybarger, president of the Democracy Photo-Play Company, as "a screen drama with a punch and a purpose."

"Democracy has been the underlying thought and keynote of every lecture I have delivered in the course of my fifteen years as a Chautauqua speaker," stated Mr. Lybarger. "I have made it my life's work to bring to the minds of the American people a realization of the true meaning of Democracy. By personal contact with millions of people in 46 states and territories I believe I have gleaned the essence and fundamental principles which are embodied in that all-powerful theme Democracy, which typifies Americanism. Every perplexing phase of our civilization has a democratic solution. I have endeavored to teach this interpretation of Democracy as a panacea to cure the ills which cause discontent in our great nation."

"Democracy" was conceived by Mr. Lybarger, who retired as president of the International Lyceum and Chautauqua Association of America to produce this drama. During the past 15 years he has lectured in 46 states of the Union. Conservant with this subject from study and general observation, he peopled his theme with characters who struggle amid our own civilization of today. It is announced as a dramatization of humanity's fight for justice, right and freedom.

C. H. Carson, resident at Flushing, L. I., formerly with the Famous Players-Lasky educational department, is about to start an educational and industrial outfit of his own.

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Ask for booklet giving full description, prices, etc.

We are experts in the field of picture projection and shall be glad to help you work out any problem along this line.

Motion picture supplies of all kinds always in stock. Regular theater equipment is advised for Educational work wherever a permanent installation is possible.

Exhibitors Supply Company

Educational Department, 1881 Transportation Bldg., Chicago

(1273)

Moving Picture Course for Schoolrooms

The Society for Visual Education, an organization engaged in making pictures best suited for schoolroom use, recently gave a showing of its first production before a group of Chicago teachers and club women. The educational value of moving pictures and the use of films in schools, says Genevieve Harris in the Chicago Post, have been favorite subjects for discussion and experimentation since the cinema came into existence. But little progress was made along this line until very recently, when a number of educational experts, under the leadership of Prof. Ray Moulton, of the University of Chicago, combined efforts and decided to go about the matter in a new way.

The pictures shown were designed for use in teaching civics, history, astronomy and geography. They are the forerunners of complete picture courses on a wide variety of subjects, but it was impossible to view even a portion of these films without realizing that a new and vital force has come into the school curriculum. In the first place, the films bear the same relation to theatrical pictures that textbooks bear to fiction. They are scientifically planned to give instruction, not to amuse. But they instruct clearly and vividly. It is no more to be expected that a child should learn the subject from one viewing of the picture than that he should comprehend it from one reading of the textbook. Both are to be studied, but the impression which remains after the pictures have been studied is more lasting, it is believed, than that which the printed word alone leaves. The films are to be studied in connection with textbooks in many cases.

Especially interesting is the manner of teaching history by pictures. One film, dealing with the English and French settlements in America and the conflict which arose, was shown as an example and was an interesting combination of animated maps, scenics from the different parts of the country under discussion and historical scenes specially staged. Founded on sound principles and managed by men and women who are leaders in their field, this latest attempt to make pictures for school children is meeting with response from educators throughout the entire United States.

Ruling on Transportation of Films

Returned by President Wilson with a veto because in making an amendment the new matter had been inserted in the wrong place, it was necessary for Congress again to take up and pass the bill including objectionable motion picture films among articles not to be transported in interstate or foreign commerce. The change was made by both houses without debate or delay and the measure was returned to the White House before Congress adjourned, presidential approval being given to the measure in the message returning it for correction.

The law now provides a fine of not more than $5,000 or imprisonment for not more than five years, or both, for the transportation or offering for transportation of objectionable films, "into the United States, or any place subject to the jurisdiction thereof, from any foreign country, or from one state, territory, or district of the United States or place non-contiguous to but subject to the jurisdiction thereof, to any other state, territory or district of the United States, or place non-contiguous to but subject to the jurisdiction thereof, or from any place in or subject to the jurisdiction of the United States, through a foreign country, to any place in or subject to the jurisdiction thereof, or from any place in or subject to the jurisdiction of the United States to a foreign country."

Growing Interest in Short Reel Subjects

Charles Urban announced recently that his "Movie Chats" have been meeting with such demand that Messrs. Butcher of England have increased their order fifty per cent. David P. Howells' office, according to Mr. Urban, is meeting with equal success in the foreign distribution of this product and the Kineto Reviews in other parts of the world. In the United States, the Empire State Film Corporation, A. G. Whyte, manager (covering New York state and northern New Jersey); the Celebrated Players' Film Corporation, J. L. Friedman, president (covering Illinois and Indiana); the Standard Film Service Company, Harry Charnas, president (covering Ohio, Michigan and Kentucky); the Elliott Film Corporation (covering Minnesota and the Dakotas), and several other distributors with whom contracts have already been drawn, report an excellent business on these subjects.

"In fact," said Mr. Urban, "the interest in this and similar subjects, and the profits that are being made by short reel exchanges which deal exclusively with this class of material, are noticeable. The five-reel feature has its place, but the one-reel educational dealing with topics of interest throughout the world, like the 'Movie Chats' and the Kineto Review, has its definite place also, for people are exhibiting an interest in the things that happen in other places and the things that other people do, and the manner in which they live; and this interest is growing so rapidly that there is no question that such one-reel features will come more and more into their own."

The Trans-Lux Daylight Screen

The most important and, essentially, the most necessary part of equipment used for the projection of motion pictures and lantern slides, next to the projection apparatus itself, is the screen or projection surface. The screen has possibly received the least amount of consideration in the selection of the material for the purpose. This is largely due to the limited and uncertain choice of screen surface materials that are adaptable. Then, again, it may have been because of an accepted theory, backed up no doubt by precedent, that any surface that would stop and hold light, regardless of its nature of fabric or composition, would answer the purpose, oftentimes resulting in many objectionable defects.

Manufacturers of moving picture apparatus and electrical appliances all claim that perfect projection can be secured only by using certain approved and up-to-date equipment. They are absolutely right. A new screen, the process for the manufacture of which has been the subject of experiment for six years or more is being placed on the market by the American Lux Products Corporation, 50 East Forty-second street, New York City, as the Trans-Lux daylight screen. The company gives the following description of it.

"The Trans-Lux daylight screen is not an experiment by any means. It is built on scientific principles and after exhaustive research. It is made in one solid piece, without a seam, and in any size up to 20x25 feet. The material is of a translucent, indestructible and flexible composition, with a very fine corrugated screen surface, all of which is combined in producing the perfect projection material that will hold light without reflection and result in a bright, clear and perfectly plastic picture. Both the front and rear projection screens are made with a corrugated front surface, which, together with the special character of the material, prevents distortion and "fade away" so common in the case of screens having a flat surface. The Trans-Lux screen also does away with the glare of high-lights so trying and tiresome to the eye. Deep, soft tones are produced, such as are characteristic of a fine photograph. The pictures also have a plastic or stereoscopic quality unknown to flat projection surfaces. Figures stand out with a solidity and with a reality never before known in the art of projection.

"Trans-Lux daylight screen is known as the screen of a thousand angles because it can be viewed from any extreme side angle with perfect results. The front projection screen is made from the same material, which by special process is rendered opaque; the picture is projected from the front in the usual manner. The rear projection screen is especially designed for use in daylight, although it can be used under any conditions of either daylight, artificial light or darkness. This screen is especially adapted for use in schools, churches, clubs and industrial plants where it is desired to exhibit either stationary or moving pictures for educational, business or other purposes during the hours of daylight. The Trans-Lux screen is pliable and can be rolled up for traveling or shipping, and very easily tacked or laced to a wooden frame ready for use on short notice or set for permanent use according to the circumstances."

Wants Original Stories for Screen

In line with the Universal policy of encouraging the development of screen writers, in the belief that screen literature is of itself apart and should be divorced from the stage, John C. Brownell, scenario editor for Universal, has issued a statement deploring the "practice of filming stage failures" and calling for original stories for screen productions.

"As long as film producers continue to pay big prices for a play that has been a failure on the stage and hesitate about accepting an original scenario written especially for the screen," he said, "just so long do they continue to admit that the screen is inferior to the stage in artistry and in public estimation. All stage plays, in order to make acceptable material for the screen, must be rewritten. Dialogue must be changed into action, continuity must be supplied, the many things that are supposed to occur between acts must be actually shown to happen in the film version of the story. Then, if the story has intrinsic value and if it is properly played and directed, it will make a good picture.

"The majority of plays, however, are not suitable for the screen, as many producers have learned at great cost. When a big price is paid for a stage success the producer is simply paying for prestige—for a name—for an advertising point. He thus gives the spoken play first place in importance over the silent drama. The picture producer actually has it in his power, with his vast resources and his vast audiences to put the screen production in the first place and so popularize an original story that it will be sought after as a vehicle for some star of the audible stage.

"The stage and the screen are allied, it is true. Both belong to the dramatic family, but their relationship does not go much further. Each requires individual treatment; each has its own technique. Occasionally you will find a play that lends itself to screen treatment, but in the majority of cases only the bare outline can be utilized and the rest of the garment must be supplied out of the whole cloth."

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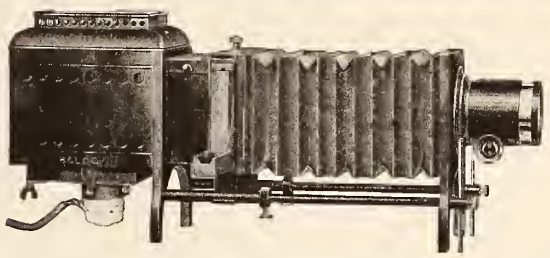

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PROJECTORS HAVE A NUMBER OF EXCELLENT MAchines that are worth consideration if you are in the market for a projector. Address A-24, MOVING PICTURE AGE, 418 South Market Street, Chicago, Ill.

EDISON PARTS AND REPAIRS. THREE LATE MODEL "D" machines. Used three months, brand new, $100.00 each. Two Graphoscope Jrs. used as demonstrators only, $275.00 each. Motion Picture Exhibition Company, 116 Market Street, Newark, N. J.

WE HAVE SEVERAL GOOD STEREOPTICONS THAT should be of interest to anyone who is in the market for such a machine. Address A-25, MOVING PICTURE AGE, 418 South Market Street, Chicago, Ill.

WANTED—5x7 GRAFLEX, PREFERABLY WITHOUT lens; roll holder, carrying case. State full particulars including model, price, exact condition, accessories included. Rev. L. A. Stark, 824 North Second Avenue, Tucson, Arizona.

BIG SACRIFICE ON MY TWO BAUSCH AND LOMB projection lenses, 1⅝ diameter, 6-inch focus, lists $8.50, will take $5.00, and 1⅝ diameter, 18-inch focus, lists $21.00, will take $10.00. Condition guaranteed perfect or money back. E. S. Bateman, 600 Central Bldg., Seattle, Wash.

Development of Passenger Transportation Depicted in New Universal Picture

Not long ago it was proved by actual statistics that about 80 per cent of the people are "eye-minded" rather than "ear-minded," as a result of which motion pictures are fast taking the place of oral dictation as a means of educating children in the schools. Based upon this theory, a motion picture depicting the entire "Evolution of Travel" is now being filmed by the educational department of the Universal Film Company, in conjunction with the Cole Motor Car Company, and will be preserved and used for school work together with other educational pictures. It is the aim of the picture to show the development of passenger transportation, from the time when primitive man had only his two legs to carry him, to the present-day wonders of transportation.

Permission was secured to film the carts and vehicles on exhibition in Smithsonian Institute, which were used as the mode of travel up to the advent of the automobile. Directors, camera men and a company of players left for Washington to film these. The production is to be a gigantic undertaking, and special attention is being paid to the detail of authenticity of costumes and modes of each period. In addition to this, camera men are being dispatched all over the world to film the modes of travel in vogue—to Japan, where scenes will be made of travel in the jinrikisha; to the frozen North, where the dog-sleds furnish means of transportation; to Venice, to film the gondolas—to all countries of the world where interesting means of travel prevail. Where it is impossible to secure authentic scenes of the growth and evolution of travel, models of the various vehicles of different ages are being made with the greatest care for correct details by a special staff of the educational department, and these will be filmed. In other cases animated technical drawings will be used.

In addition to the modes of travel in foreign lands will be shown the most primitive means for carrying adults—a pole beneath which is slung a hammock carrying the passenger. This is superseded by two poles, upon which is mounted a chair, which later develops into a sedan chair. Scenes are being made in Algiers, showing a passenger sled transporting passengers down steep hills and over cobble stones. The first brake, the wheel barrow, the first baby carriage, and the stage coach, are interesting stages of the development of travel that will be shown. "The De Witt Clinton," the first train ever run in the state of New York, has already been filmed for this picture. The bicycle, the motorcycle, and "the horseless carriage" are shown; the newest model aeroplane, the automobile, the Cole Aero-Eight and last, the aeroplane—completing the evolution of travel to the present day.

"The Hand of God" and "The Story of Naaman" is the subject of a moving picture sermon recently delivered by Rev. T. Keith Cherry, at the First Baptist church, Camden, N. J.

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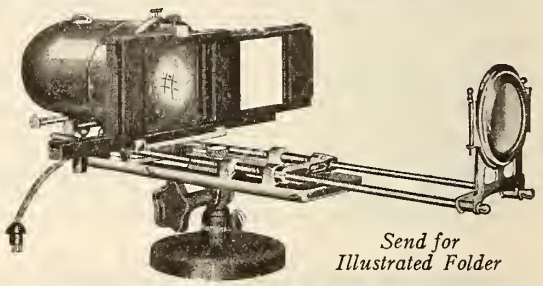

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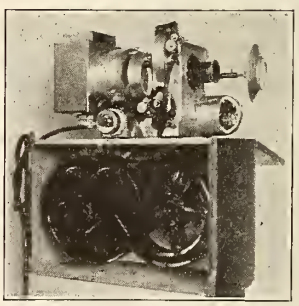

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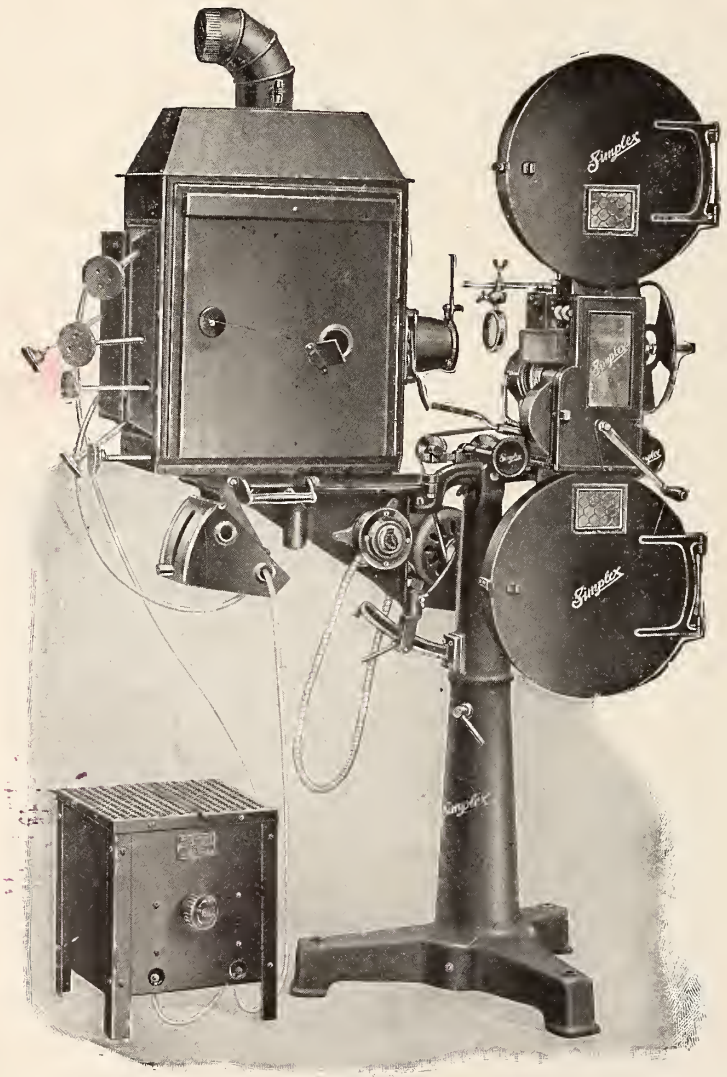

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REEL AND SLIDE MAGAZINE

EDUCATIONAL INDUSTRIAL

CLASS PUBLICATIONS, INC., Publishers, 418 South Market Street, Chicago, Illinois

VOL. III AUGUST, 1920 NO. 8

CAPITAL $ 2,000,000

MOORE'S THEATERS CORPORATION

TOM MOORE, PRESIDENT.

GENERAL OFFICES RIALTO THEATRE BUILDING WASHINGTON, D.C. FRANKLIN 3730

April 26, 1920.

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Attention of Mr. Will C. Smith, General Manager.

Gentlemen:

As I am about to begin the construction of two additional theatres in this City, I am most naturally concerned as to whether or not I will be able to get six of your latest model machines. I will not require them for four or five months, but, knowing the demand for your machine, want to get my order in early.

I have, as you know, been using your machines for the past 15 years, during which time I have of course tried about every machine manufactured, with the result that I have always had to replace such other makes with Powers to be sure I had the best. I am taking no chances of further experimenting--hence the above order.

I look upon your concern as not only having the best and the most reliable machine on the market, but the matter of personal service and attention that follows the sale of your machines is one that gains for you full confidence of the purchaser. Your accomplishments in the direction of putting a perfect picture on the screen and in the durability of your outfit are especially deserving of my high praise.

"More power to the Powers."

With thanks for past and future courtesies, believe me to be

Very sincerely yours,

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IN THIS NUMBER

Visual Education as Carried on in the Church
By Rev. Roy L. Smith

Moving Pictures Help Work in Chicago Public Schools
By Dudley Grant Hayes, LL.M.

Safety First Insisted Upon in "Careless America" Film
By the Editor of Moving Picture Age

The Moving Picture in Rural Communities
By C. D. Lamberton

Popularity of American Films in Foreign Countries
By a Worker in the Field

The Moving Picture as an Inspiration to Improvement
By Cecil B. DeMille

OTHER ARTICLES, PICTURES, FEATURES AND DEPARTMENTS

FIGHTING WASTE WITH MOVIES

HOW MOVING PICTURES effected a "painless education" at the plant of the National Cash Register Company is told by Alfred Pittman in an article contributed to *Factory* (Chicago). Many a worker, Mr. Pittman tells us, wastes time and material because he fails to realize the amount of these losses. "Preaching" has little effect, but the visualization due to the moving picture accomplished much. A few months ago, writes Mr. Pittman, John H. Patterson, president of the company, discovered that many practises in the factory needed to be corrected, and made a list of them. They were all wastes of one sort or another. All of them were bad for profits. But they were all drafts on the wage fund as well. Many of them were direct deductions from earnings, only the workers did not know it. He decided to try motion-pictures; and the result is a film of a new and significant type. We read:

"Mr. Patterson did not make the mistake of assuming that it would be enough to set a movie operator at work snapping the bad practises he had noticed. The company has motion-picture cameras and operators of its own, but he did not make that mistake. He appreciated that with movies as well as with the human voice there are a good many more wrong ways to tell a story than right ones. And so he employed a man who was skilled in getting messages across with pictures—a scenario expert, in other words—and he made it a point to get one who understood factories and was used to talking (by way of the screen) to workmen.

"This man spent three or four weeks going over the wastes, talking to the men about them, and studying their picture possibilities. By the end of that time he had his scenario. Actual movies, together with animated cartoons, were to tell the story. Then he called in the camera man.

"It happened that production in the factory had for several months been lagging behind sales. The company's most urgent problem was to get output. The figures for the last few months showed this impressively enough—for any one who was used to statistics. But the workmen were not; they would hardly have read them, much less got the importance of their message. The movie man, therefore, dramatized the figures as an automobile race, done in animated cartoons. There was one month when the car named Production almost—almost caught up with the one named Sales. That was an exciting moment. You wanted especially if you were a factory man, to see Production go ahead of Sales.

"This was the first scene in the film.

"'The factory must get ahead of the selling force,' the subtitle said.

"Then there was an animated cartoon to show how wastes come out of the fund for profits and wages. The profit-sharing plan at the National Cash Register Company has given the workmen an interest in the profits. For that reason they saw the point better in this next incident.

"An empty circle appeared first, representing all the revenues of the company. Then a segment was marked off in it and labeled Equipment and Buildings, showing the proportion of the revenues that went into them; then other segments for Interest Charges, Materials, and so on, until the last segment remaining was labeled Fund for Wages and Profits. Over a part of this last segment was then imposed a shaded area marked Wasted Time, and, following it, another shaded area marked Wasted Materials, showing how both of these cut down the wage and profit fund.

"The point here could hardly be missed.

"'You pay for this lost time' is the next title, and there follows a series of actual shop scenes showing ways in which time is wasted in the factory.

"A man nods at his machine. That really has happened often enough for many of the workers to have seen it.

"There has been a steady rise in output per man at the National Cash Register Company during the last few weeks. Several factors are responsible for this, but the management is satisfied that the picture is one of them."

DRAWING PAY FOR IT, TOO.
"There are office men who have no use for a newspaper before opening time."

THEY'RE ALL SO INTERESTED!
Sharpening a pencil is such an unusual operation that the workers near by look up to see how it's done.

A LESSON IN MATERIAL-SAVING.
"The hinges are rusty in some men's backs. They drop good stock and do not pick it up."

ANOTHER WASTE OF TIME.
"It must have taken lots of practise to become as expert as these men are in matching nickels."

LAX SUPERVISION ALLOWS THIS.
Crap-shooting isn't productive. "These wastes of time are the fault of foremen and other executives."

SUPPOSED TO BE AT WORK.
"That one long last retouch that costs us many thousands a year." Fifteen minutes after she is supposed to be at work.

TIME-WASTERS CAUGHT BY THE MOVIE MAN.

Illustrations by courtesy of "Factory," Chicago

Jam Handy of the Bray Studios

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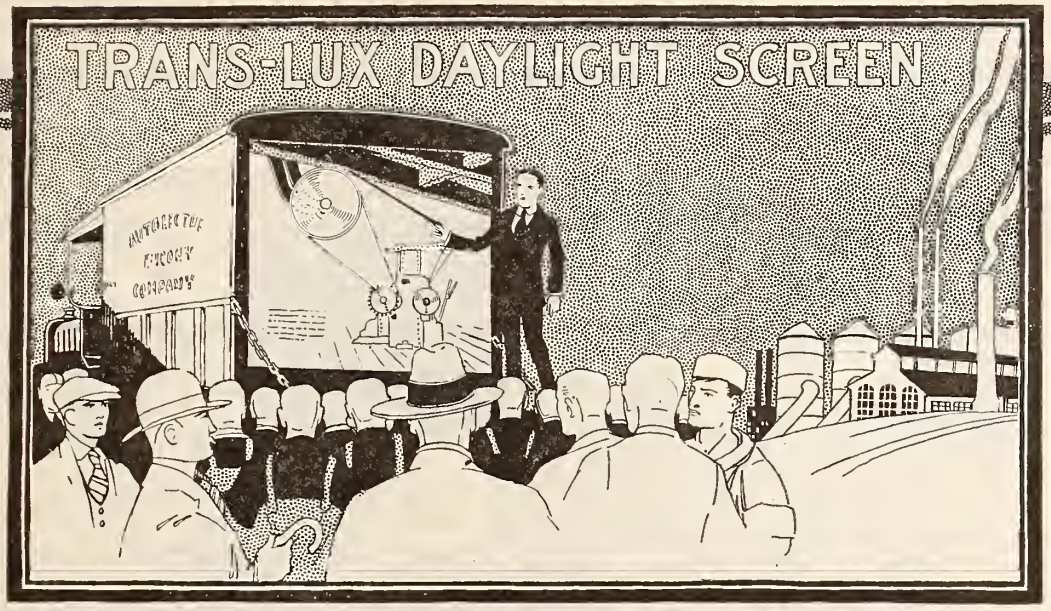

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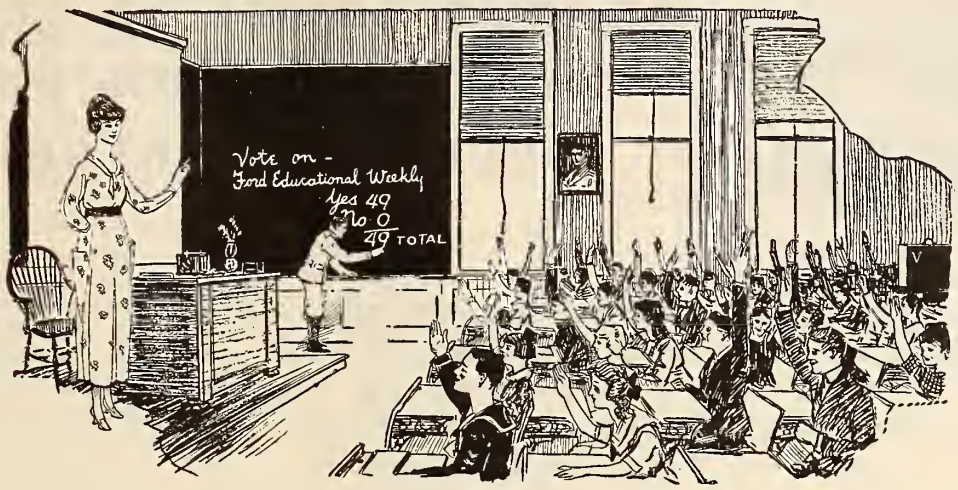

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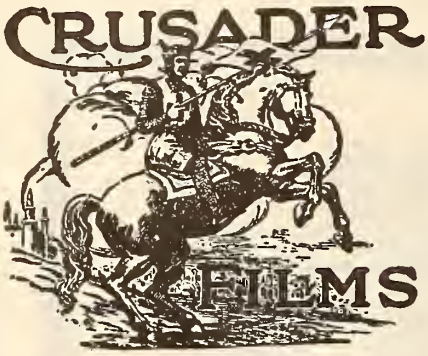

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EDITORIALS

Adopting the Moving Picture

A few years ago the moving picture was a thing practically taboo with the church people and looked at askance by many teachers in the schools. The seeming prejudice has been wiped out and nearly everyone has come to see the possibilities of film as a force for good. But while this is true a danger threatens that may result in a serious backset to their use for instruction and entertainment in both church and school. The manufacturer of the projector realizes this danger and prevents it as far as possible. The producer of film, offering his product through the regular exchanges, has no means of avoiding it save through his published descriptive literature. Both know it as a serious problem in their business and are pointing it out to each other and to their customers wherever possible.

The danger we speak of is one that lies with the purchaser alone. If he is a careful and cautious buyer he will have no trouble. On the market are projectors adapted to the needs of every possible buyer. In the film libraries are thousands of reels suited to his prospective audiences. When he has carefully considered the conditions under which his machine must be used he is equipped with ample knowledge to make an intelligent and satisfactory choice. Without this knowledge he may purchase a machine limited in its usefulness to him and make the venture a disappointment to himself and his people. To buy without full knowledge of the size of auditorium, intended location of the machine, voltage, height of ceiling and other details is to insure discouragement and court the danger of stopping the use of pictures for a while, at least.

A danger even greater is in the selection of films without full assurance that not a single frame in them will show anything objectionable to those who view them. Titles do not always convey a correct impression of the film story and even when they do some of the scenes are such as would embarrass a pastor if flashed unawares upon his audience. This is unfortunate but it is true. The title and subtitle as they are written, and as they are used in describing the film in print, sometimes seem to be an effort to get as far as possible away from the scenes they introduce. To call a film by any title it obviously suggests after seeing it seems to be considered a departure from good form by many studio people. Good films are hidden behind bad titles and monstrous bad ones "put over" by attractive names. It is absolutely necessary that the film be properly vouched for or previewed before its public appearance.

Church people select the site of a new church edifice with the utmost care and deliberation. School boards give the same attention to the location of a school. In both cases the means of instruction to be used within the walls of the building are subjected to the severest scrutiny. It is unfair to the moving picture industry that some such consideration should not be given to the selection of projector and films for educational purposes. Everywhere people have become accustomed to the best projection of pictures. They know poor pictures from good ones and they know when pictures are badly projected. When any representative of a church or school attempts the installation of moving pictures for education, inspiration and service and does it without careful thought and preparation the way is paved to inferior showings and so to failure.

Manufacturers and producers are anxious to give the church and school what is best suited to them. In the case of films this is not always possible unless the buyer has accurate information as to the character of the film and the manufacturer takes it for granted that the purchaser of a projector knows the conditions under which it is to be used unless he is told otherwise. Thorough investigation is the only safe course for the buyer and user.

* * *

Industrial Film Gaining in Favor

In the course of a talk with a leading producer of educational films recently, he was moved to speculate on the reason for the rapid advance in public favor made of late by the industrial film. "The reason why the industrial film is getting across to the people," he said, "seems to me to be the same that has caused the moving picture to improve in the entertainment field. Not so very long ago all that producers, directors and stars seemed to think about in an entertainment picture was the star. Somebody with a name was given all the clothes, all the scenes, all the advertising, and the rest of the show trailed along in the background as best it could to fill in the gaps.

"It was the same way with the industrial picture. Practically all that anybody connected with it seemed to think about was how to keep the name of the firm concerned in the production insistently before those who were to see it. If the plant buildings were shown the name had first consideration for place; scenes were chosen with straight purpose to display the greatness of the owner's personality and power in the industry; titles were fogged and befuddled with insistent repetitions of the name.

"Theatrical producers realize now that the personality of a star is not the only thing necessary to put across a picture. Other actors than the star must dress to their parts. A tramp or a kitchen girl must look and act like a tramp or a kitchen girl. The heroine's sister or mother must wear much the same clothes as the heroine herself. Important characters must have their proper place and not be shoved off into any old corner to allow all the room there is to the star. The day of the one-star play is almost past. It's all-star plays or nothing now. And the story itself is the whole thing.

"It's so now with the industrial film. Where there was once a jumble of badly selected scenes, chosen with apparently no other purpose in view than to glorify the name of the owner, a real industrial story is now shown, in proper and logical sequence, easy to understand and giving a realistic and comprehensive view of the industry. The owner properly gets just about as much and hardly any more credit than the producer of a theatrical picture does, in the title announcing it. The story itself is the thing insisted on in every scene, and when the scenes are well selected they are realistic and they get across."

"Careless America"

Reading from left to right—Top Row: This driver took a chance at a "Detour—Closed Road" sign. Auto running at great speed attempts to make railroad crossing while the gates are being let down.

Middle Row: Any fool can take a chance. This view shows the result of the carelessness shown in second picture—the train struck the automobile, demolished it and probably killed or maimed for life the occupants. Machine backing into curb and up on the sidewalk nearly crushes nurse maid with baby carriage.

Bottom Row: Extremely bright lights are a menace to life and limb. Blinded by the glaring lights of an approaching automobile, this driver desperately turned his wheel and in so doing struck boy. No child wilfully does this—boy on roller skates trips and falls on his face before an approaching machine.

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MOVING PICTURE AGE
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Safety First Is Insisted Upon in "Careless America" Film

A Moving Picture That Illustrates the Progress Made in Industrial Films and the Value They Possess as an Educative Force Beyond That Claimed by Many of the So-Called Educationals

By the Editor of Moving Picture Age

NEARLY everybody nowadays has some idea as to what the industrial moving picture is like, but not nearly everybody knows its educational value and how much good it is quietly accomplishing. Some people connected with the moving picture industry still speak of "industrials" as advertising films, or, at the most, pictures intended only to show the greatness of a manufacturing business and to teach the factory workers their relation to it as an industrial force. Most of them know it goes much farther than this, but few in or out of the film industry realize what a tremendous factor it is becoming in general education of the people.

Manufacturers today are not using the film merely for advertising purposes, to show and sell their goods, or to teach their employees. They have taken higher ground and are using the screen as a means of teaching the people who now use, or who are prospective users of, their products what the products are and how to use and not abuse them. The manufacturer of farm implements believes that teaching the farmer better farming and better business methods by means of the film and slide and chart is good business, as it paves the way to the use of labor-saving farm machinery. Textile manufacturers are educating the public by the screen, and nearly every other line of business is coming to realize that the screen is the best method for general education and that the educated buyer is the best buyer.

Purpose of Film

All this may be called by the critical ones merely "enlightened selfishness." Perhaps it is, for business men do not pose as philanthropists. But they do know that in order to increase the use of twentieth century machinery the public must have plain knowledge of its abuses as well as its uses or its popularity with the people will not be lasting. It was perhaps with some such thought in mind that Harvey S. Firestone had the film "Careless America" made, to warn every user of an automobile of his responsibility for the safety of others and of the danger of carelessness on the part of either motorist or pedestrian.

At the beginning the film announces: "Behold in me your worst enemy: I am Carelessness." The main title is: "Safety First! Devoted to the cause of safer, more careful motoring."

The first scene: Exterior—a bridge is blown up. Close-up of gloved hand, which is lowered. Close-up of policeman's face. Close-up of policeman's hand turning semaphore. Semaphore turning from "stop" to "go."

Subtitle: "Harvey S. Firestone, through whose liberality and public spiritedness this picture was made possible, has done much to spread the doctrine of 'Safety First.'" Mr. Firestone sitting at his desk reading. "Autoists waste tremendous sums each year by thoughtless driving. This same abuse causes most of the accidents. To have a decent respect for your car is a patriotic duty—and it pays." Close-up of Mr. Firestone writing.

Cause of Skidding Accidents

Subtitle: "A case in point—No child wilfully does this——." Exterior concrete wall. Two boys come running along. One trips and falls on his face. Close-up of a man with boy. Man wipes blood from boy's hands. "Yet drivers lock their wheels and by the same trick give their tires six months' wear in six seconds, as this plainly shows——." Close-up of tire scraping over stone surface. Tire tilts and exposes the inside, showing where the rubber and fabric have been worn off by impact with the stone. Close-up of man with tire in his hands. He pushes his fingers through a hole in the tire.

Subtitle: "This also causes most of the skidding accidents." Man wetting road with hose. Two men approaching in automobile. Driver attempts to stop—machine skids into bank.

Subtitle: "Only a fool will wilfully abuse his tires in this fashion——" Close-up of tire on machine. Man hacks at tire with hatchet. "Yet many careless drivers do the selfsame things, substituting sharp curbs for axes." "The penalty being this——" Close-up of tire. Man's fingers turn same inside out, exposing the ragged cut. "And a fair chance, besides, of a fatality——" Exterior sidewalk: Machine backs into curb and up on the sidewalk, nearly crushing nurse maid with baby carriage. Man-power is today more important than ever before—don't be reckless of life and property. To go on wasting now is to court disaster. Chief causes of accidents are the same in every country. The solution for New York City, with its 128,000 motor cars, is the same as for your city.

Subtitle: Left side, bird'seye view of Forty-second street. "665 injured by speeding around corners." Automobile speeding around corner and entering under viaduct. "1,388 killed—3,307 injured by reckless driving." Exterior. Fade in—Aged couple attempt to cross street. Automobile knocks old lady down. Driver stops machine—gets out to help old lady. Scene fades out. Street scene. Milk wagon in distance. Automobile approaches rapidly and just escapes hitting a man. Exterior. Left side of boulevard. Automobile approaches in distance and strikes wagon which attempts to pass in front of it, thereby demolishing wagon. "103 killed—238 injured owing to defective brakes and steering gears." Exterior road scene. Automobile comes round a corner and zigzags to foreground, throwing up cloud of dust.

Subtitle: "New York has proved that obedience to law means safety." Exterior view of Fifth avenue. Traffic cop in foreground. Man crosses in front of traffic and stops near semaphore. Traffic proceeds. "The most congested corner in the world—Fifth avenue and Forty-second street. Over 25,000 cars pass here each day, virtually without accident." Bird'seye view of Forty-second street and Fifth avenue. "Keep your eyes on the road while driving, especially at crossings." Exterior. Man and girl in auto—girl driving. They are talking. Machine approaches in other direction and turns corner. Iris of girl and fellow talking. Long shot of road as machine turns. Same iris as before. Man and girl see auto approaching and attempt to turn out of the way. Exterior road scene. Two machines in evidence. One machine attempts to evade the other and drives into ditch. Man is thrown out of auto. Close-up of machine in ditch. Man lying in road. Three men approach and go to his assistance.

Carelessness of Pedestrians

Subtitle: "Accidents don't happen—they're caused! 1,163 injured by autos passing standing trolley cars." Exterior trolley car comes to foreground and stops. A man attempts to alight and an auto just barely misses him. "Think for the child; he may not be old enough to know danger." Exterior car track. Automobile approaching. Trolley car goes the other way—boy hitching on. Boy on roller skates attempts to escape automobile and falls in road. "Carelessness on the part of pedestrians in crossing streets resulted in 794 deaths and 1,367 persons injured." Street scene. Automobile approaching. Man attempts to cross in front of machine, is struck by machine and falls to the pavement. Several men rush to his assistance. "Indecision and poor team-work make victims of thousands of pedestrians." Exterior standing trolley car. Man and girl alight—cross in back of trolley car. Automobile approaches from other direction. Man and girl falter—are almost struck by passing auto. The right hand is the right hand for the bundle. Street scene. Trolley car approaches. Flanders goes head over heels. Conductor picks him up. "Wait until the car stops and don't get off backwards."

Subtitle: "The railroad train cannot dodge you—be especially careful when approaching a railroad crossing." Railroad scene. Automobile approaches at great speed. Close-up of warning sign at railroad. Railroad crossing. Man letting down the gate. Three men in automobile. Gate comes down on top of machine. Railroad crossing—gate down. Automobile in evidence. Railroad train passes in front of machine. "Carefulness may not always prevent an accident, but it will never cause one." Railroad crossing. Train approaches. Automobile attempts to pass in front of it. Auto is struck. "Any fool can take a chance. It is being careful that takes brains." Railroad tracks and road running parallel. Train and automobile approaching. Railroad tracks. Automobile approaches and stalls in middle of track. Close-up of automobile stalled on

track. Woman and man wildly excited. Long shot of same scene. Train strikes automobile, demolishing same.

Subtitle: "Allow ten seconds for safety before crossing." Interior hall in hospital. Doctor in foreground. Man is wheeled in and taken into operating room. "Driving while under the influence of liquor cost many lives and caused injury to hundreds." Exterior of home—chauffeur by machine. Man comes out of house and walks up to machine. He is badly intoxicated. Scene panorama. Man tells chauffeur that he is going to drive. "The man with a few drinks and a car is a potential murderer." Close-up of automobile. Drunken man sits at driving wheel and exits out of picture. "He'll take any sort of a fool chance." Intersection of two roads. Machine approaching. Other machine barely misses hitting it. Trolley tracks. Automobile enters scene and is hit by trolley. Close-up of trolley dragging automobile along. Automobile capsizes. Crowd runs to machine.

DANGER OF TAKING A CHANCE

Subtitle: "The joy-riding motorcyclist is no better." Close-up of damaged bridge. Motorcycle with two men approaching—drives down hill to evade broken bridge. Close-up of two men lying on ground—machine demolished—both men badly injured. "This driver took a chance at a 'Detour—Road Closed' sign." Road scene. Automobile approaches and rapidly drives away in the distance. Crowd of men at damaged bridge. They wave their warning flags to approaching auto. Another shot of same bridge. Man waving warning. Road scene—automobile approaching. Long shot of bridge—man waving flags—automobile approaching. Damaged bridge—auto leaps a gap. Long shot—approaching automobile lands on stone side and almost capsizes.

Subtitle: "Respect the rights of others. Never crowd another driver. An auto is not a plaything. To use it as such often results disastrously." Road scene. Farmer in wagon approaching. Man and girl in auto approaching. "Let's give the old rube a scare." Farmer in wagon approaching. Automobile going in opposite direction. They turn when near wagon and plunge down hill. Long shot of hill. Automobile running rapidly down same. High bluff from below. Automobile approaches edge of cliff. Long shot of same. Man and girl leap out of auto. Auto plunges over the bluff and is demolished.

Subtitle: "Blinding headlights are another menace to life and limb." Newspaper insert from "Danger Ahead." Three killed in head-on collision. Motorist blinded by glaring lights crashes into approaching auto. Night scene. Automobile coming round a road. Close-up of chauffeur sees approaching machine. Auto approaches. Close-up of chauffeur, wildly excited. Long shot—two autos approaching each other. One attempts to evade the other and plunges over precipice. Close-up of rocks. Automobile plunges down and over same. Close-up of automobile badly smashed.

GLARING LIGHTS A MENACE TO LIFE

Subtitle: "Here is another case, depicting an actual happening." Scene from "Danger Ahead" and "Fear Not." Two men standing in street looking off scene. Long shot. Boy in foreground. Auto approaches with lights glaring. Close-up of man in auto at wheel—desperately turns wheel. Long shot. Boy is struck by auto and falls in road. Crowd runs on from all directions. Close-up of girl in front of wall, terrified. Close-up of man looking off and leaving scene. Close-up of girl horrified—exits toward crowd. Long shot—boy lying in road—crowd comes on. One man picks boy up. Close-up—crowd in road. One man holding boy—looks up at another man and says: "He's dead!" Back to scene. Two men talking. Close-up of girl—she bows her head. Two men holding boy—one looks up to the other and says: "It's a crime! He was dazed by the blinding glare. What will his poor mother say?" Back to close-up. Two men talking. Close-up of girl—her face expresses sorrow. Long shot of crowd. Two men with boy. They stand up. One man takes boy in his arms and carries him off scene. Fade out.

Subtitle: "This reckless driver put his faith in brakes he knew were worn out." Long shot of pier. Automobile approaching. Edge of pier—auto standing at edge. Another auto approaches and hits it. Long shot over water. Show edge of pier. Both autos plunge over and disappear in water. "Running away from the police may get you—somewhere." Close-up of a woman driving—man sitting beside her. Long shot over water. Show edge of pier. Automobile approaches from a distance—plunges over edge of pier—man and girl dive off automobile.

Subtitle: "Don't depend upon luck." Road scene—snow on ground. Man crosses road—comes to something in middle of road and stops. Close-up of horseshoe lying in the road. Flanders stoops over to pick up the horseshoe. An automobile hits him.

Subtitle: "Any man who is not doing his utmost to help the cause of 'Safety First' is shirking his duty." "Look at this vast army of men." Vast body of soldieres approaching camera. "Just such a vast army of men, women and children is yearly killed by carelessness." Back to scene. Shot of soldiers marching. "What is your arm worth to you?—or your leg?—or your life? Most people haven't thought of this at all. Have you?" This last title is followed by a scene from "The Burden Bearers," showing the Firestone factory, and dissolves into a close-up of Mr. Firestone.

Committee Acts Favorably on Purchase of More Film for New York Schools

At a special meeting of the New York City Board of Education, held in the rooms of Dr. Ernest L. Crandall, superintendent of the Bureau of Public Lectures, on Saturday, June 19, 1920, the report presented by the committee of biology, history and geography was considered and discussed. This committee was representative of the ten schools having high power moving picture apparatus and their analytical investigation brought a consensus of opinion that it would be necessary to secure at least fifty 1,000 feet reels to adequately cover these subjects, linked up with text book instruction. The present figures of moving picture projector installations in New York City shows that about 120 schools have this apparatus, out of a total of 600 educational centers.

The conference was attended by Orrin G. Cocks, National Board of Motion Picture Review, Mrs. Adele F. Woodard, National Motion Picture League, Wood Allen Chapman of the Carter Cinema Company, Charles F. Powlison of the National Child Welfare Association, Rowland Rogers, director of education, Bray Studios, Mrs. Mary G. Schonberg, secretary of the Womans' Club of New York City, Mrs. Katherine F. Carter of the Carter Cinema Company, Carroll H. Dunning of Prizma, Inc., G. P. Foute of Underwood & Underwood, Dr. Ernest L. Crandall, Mrs. Alice Rostetter of the Washington Irving High School, K. K. Bosse of Besseler Lantern Slide Company, Miss Margaret Mac Donald, educational motion picture writer, and many other prominent educators and film producers in the educational field.

Considerable work is to be accomplished toward cataloging suitable films for these educational subjects (biology, history and geography) during the summer months so that the schools will be adequately supplied with material at the opening of the autumn school sessions.

Moving Pictures to Teach Need of Reforestation in New York State

Motion picture photography as a means of public education will be taken up on a broad scale by the New York State College of Forestry at Syracuse, as part of its campaign to teach the state of New York the need for reforesting the idle lands which should be growing the state's future timber supply, and pulp wood for the manufacture of the nation's newspapers. Work has recently been started on the making of the first film of the college, to show the work of a forester. The film will be entitled, "The Making of a Forester," and will take a forestry college student through school into the forest, and show the type of work that is done by the forest engineer.

The moving picture will be used in this manner to take the place, in part, of traveling lecturers to teach the state the need for proper handling of its forest areas, and the work will be started at once in the region around Cranberry Lake. Plans have been laid to take much of the film at the Summer Camp on Cranberry Lake, at the State Ranger School of the College at Wanakena, and then to take other scenes through northern New York. Plans have been laid for the showing of the devastation done by forest fires, and the method and procedure for replanting the barren areas of the state.

While some of the pictures will be laid in Syracuse about the college grounds, the bulk of the pictures will be actual forestry in the state and demonstration planting.

Republican Convention Screened

For the first time in history moving pictures were made of a political convention when the Republicans gathered in Chicago. The great Coliseum, where the meetings were held, was lighted by giant electric lamps, arranged for by the Republican National Committee for the purpose of making news weekly pictures of the proceedings. This event was recorded in detail in a recent issue of the International News. The precedent established by this Republican National Convention will undoubtedly be followed by all national conventions of the future.

The state of Maine is to be reproduced in moving pictures by the Community Motion Picture Bureau. A crew of camera men is already at work, as it is planned to have the work finished in time for the Portland exposition. All the state institutions will be filmed. The pictures will be given wide distribution through schools, colleges, and industrial plants.

Visual Education as Carried on in the Work of the Church

"The Screen's Scientific Approach to the Juvenile or Adult Mind Is so Effective That the Church Will Lose an Invaluable Opportunity if It Does Not Diligently Study to Make Use of It in Its Work"

By Rev. Roy L. Smith

(Pastor Simpson Methodist Church, Minneapolis, Minn.)

(Mr. Smith's address before the convention of the National Acadamy of Visual Instruction, held at Madison, Wis., July 14-17, contains so many suggestions that will be welcomed by those contemplating the installation of projectors in their churches and his opinion of the value of the moving picture in the work of the church—its advantages and disadvantages—is so frank that the address is here given in full.—Editor).

THE Christian church has been at work for almost two thousand years and yet, strange to say, there is wide difference of opinion concerning its true objective. It may be a subtle compliment to the church, that it is expected to enter so many fields. Fundamentally, I believe, the work of the church is redemptive. But "redemption" is a broad term and includes more than the saving of individual souls for the enjoyment of celestial bliss. It means more than caring for the poor victim of the robbery on the Jericho road. It also means the cleaning up of the Jericho road that it may become a safe highway for all travelers. The Gospel of the Nazarene is to be the purifying agent which shall make human society a place in which souls can grow into divinity of character. As Dr. Charles Stelzle puts it, "Wherever there is need of redemption, there the church has work to do."

This statement of the mission of the church implies that the church shall be the avowed enemy of evil wherever evil works its will. If the social life of the community is proving a hindrance to souls in their upward climb, then the church must undertake to redeem the social life. If economic conditions, resulting in poverty, disease and discouragement, make it impossible to grow a soul—to build a character—then the church must strive for a new economic era. To set such a goal ahead of the church is not to depart from "the good old gospel," but to translate that gospel into the needs of the generation in which we live.

Films to Be Used as a Means, Not an End

To successfully undertake redemption, the church must know the community life and have an accurate understanding of popular psychology. It must know how the community thinks, what it is thinking about, and what ideas occupy its mind outside the church. For, "as a community thinketh in its heart so it is." It is futile, if not sinful, for a church to wear itself out theorising about abstract theological distinctions, when the social life of the community is poverty stricken; when the intellectual life of the community is starved; when the amusement life is cheap or demoralizing. The problem of the church is to "raise the dead community, to give sight to the blind town, to proclaim good news to the 'hard up' and destitute."

I do not believe that moving pictures in the church are to redeem the world. But I do believe that the cinema will be an effective medium in presenting the spiritual message of the church. To be effective, the moving picture must be used as a means, not an end; as a vehicle and not a passenger. Wisdom will insist that it be given a place in the equipment of the modern church as well defined as that of the piano, the hymnal or the heating plant.

Pictures are being used by the churches in three distinct ways. (1) As advertising to attract audiences for services of public worship; (2) As entertainment; (3) As a means of education.

The chief interest of the average churchman thus far, has been the first of the three plans. Scores of ministers have written me asking whether pictures have helped the attendance at Sunday services. One of the first questions asked by those who contemplate the installation of projection apparatus is, "Does it get the crowds?" My observation leads me to believe that more machines have been installed for this purpose than for any other. It seems to be the notion that pictures will capture crowds when the sermon will not; that men will be willing to sit through a sermon for the sake of seeing the pictures. In other words, endurance of the sermon becomes the price of admission to the pictures.

Many ministers have been judging their success by the crowds that attend the services. In spite of the fact that I use every legitimate means to fill my church for every public service, I am convinced that the test of the service is the result which is achieved in the lives of those who listen, not the number present. To get men into church is one thing. To implant ideals and hopes and visions in their hearts which will have the effect of transforming their work-a-day life is vastly bigger and better. Therefore we must judge the use of the moving picture in the Sunday service on the basis of this ideal. It is the purpose of the church service to develop spirituality through worship. Whatever fails to contribute to the spirit of worship has no real place in the public service.

After using pictures in my church work for a period of several years, I am ready to assert my serious doubt as to their large value in a service of worship. At any rate, suitable films are not now largely available for such service in sufficient quantity. In a few instances, such as "The Stream of Life," or "From the Manger to the Cross," we have features that can be used to advantage. I can understand how a prologue or interpretation may create a spiritual atmosphere in a few other cases, such as "Evangeline" or "The Copperhead." It frequently happens that a single reel, more or less related to the sermon theme, can be used. But in most instances the picture is made to carry too heavy a load. If the film does not fit perfectly into the scheme of the service, the unity is broken and it becomes a liability instead of an asset.

A Few Objections

A second objection lies in the fact that pictures usually attract the curiosity seeker. He comes to the service for the sake of the picture, or to witness the novelty of "movies in a church." When the novelty is gone, he is gone. His state of mind in coming has not prepared him for the service. He has come for the purpose of being entertained and his mind is open only to entertainment. Therefore he will watch for that element in the various features of the service, and will resent "too much preaching." It soon develops, moreover, that the "church movie" is too tame for him. With a gratified curiosity and an untouched heart, he drifts away again.

There is a third objection which, though it seems to savor of bigotry, will prove a real difficulty for some time to come. I refer to the theological interpretations which the picture presents. Having a reputation for liberality in matters theological, I am free to speak frankly. The average producer knows little of the spiritual messages of biblical stories. Therefore his picture presents a performance rather than an interpretation. In order to capitalize the dramatic elements in the story, he has emphasized certain features which appeal to him as a dramatist, but in so doing he has upset the spiritual balance. Moreover, because of the wide variety of interpretations which good men give to apparently simple biblical stories, it is difficult for the producer to present the story in celluloid without seeming to be making a covert attack on some theological position. The fact that this condition exists is not to be charged to the producer, but is to be set down as one of the difficulties to be encountered in promoting a widespread use of biblical stories in moving pictures.

Some of the Advantages

On the other hand, there are certain advantages to be found in using pictures in the public service. I can imagine nothing more effective for a Lincoln service than one of the episodes out of Ben Chapin's cycle, "The Son of Democracy." "The Landing of the Pilgrims" makes an excellent feature for a Thanksgiving or a Fourth of July service. Such themes as Mother's Day, Labor Day, New Year's, Christmas, and other special occasions can be excellently featured through the use of pictures. I have frequently used pictures in connection with Red Cross, Near East Relief, or other special services.

But in using pictures in such connections, they should be used for their own sake, and not for the sole purpose of gathering an audience. They should be selected entirely on the basis of the message they present, and whether or not the same message can be presented in a more acceptable fashion in some other way. If music, pageant, or the spoken word will do it better, use the other method. The essential element of the service is the presentation of the message. The method must serve the message. If biblical dramas, satisfactory in their interpretations, can be found, I can understand how they could be used effectively. Occasionally an illustrative film can be used to advantage. I once preached on "The Bread of Life" and used a reel showing the ancient methods of growing and harvesting wheat and baking bread. By keeping up a running fire of comment I was able to "steer" the thought, concerning the picture, toward my ultimate purpose quite satisfactorily.

In the last analysis, however, this use of the picture must be left to the judgment of the individual minister. Some will be able to use pictures to advantage because their personality is virile enough to dominate the assembly in spite of any picture. Others will find them a positive hindrance. My warning in general would be; do not install a moving picture machine for the purpose, or with the hope, that in it you will find a cure-all for small audiences. Success may come at first but in the end there is pretty sure to be bitter disappointment.

The American public is trained to expect entertainment. No nation spends as much for entertainment as we do; no people know less about entertaining themselves than the Americans. More moral damage results during play time than during working hours. Heretofore the church has manifested little interest in the social instinct aside from prohibiting certain forms of amusement, or exploiting the social cravings in the interest of the new carpet or organ fund. In the meantime, the social instinct has been served by those who have accepted the trust for pay. The temptation to cater to the vicious has always been present because the vicious seems to pay well.

The situation is bad enough in the cities, but rural communities suffer from the social sin of inanity. The result is large numbers of rural youth flocking to the city, or apeing "city ways." I believe that the social life in the rural communities is in an even worse condition than that of the larger cities. Here and there you will find a church or a school which is awakened to the situation and is setting out to work redemption. But the time has come when every church must seriously study the play life of the people, that through it, the highest spiritual development may be promoted.

Proceeding upon this basis. Simpson church, Minneapolis, has developed a function called "neighborhood night," a regular weekly gathering of old and young, regardless of church connections. The program consists of community singing, stories, playlets, children's exercises and moving pictures. At the close of the program there is a period of visiting and good fellowship, during which refreshments are frequently served. No admission is charged but a collection is taken. Any deficit which is incurred is paid out of the regular treasury of the church.

In arranging this program we depend upon pictures for the bulk of the entertainment. The other features are introduced between reels. The pictures present several advantages. (1) They are cheap. Our programs have cost us an average of $10..00 per week for the past winter. This has been fully met by the collections. (2) The program is easily prepared. No one has to spend long hours "practicing their parts." (3) They have a universal appeal. We frequently have fifty complete families in our audiences, besides scores of fathers or mothers with some of their little folks. (4) They are attractive. We have had as high as 800 and 900 people (for special features) though our average crowd runs from 300 to 500.

The social period, before and after, gives an opportunity for visiting. A carefully organized committee works systematically to assist strangers in getting acquainted and interested in other activities of the church. Direct results are very noticeable in the attendance at the Sunday School and public services.

Problems

I have found that the problems to be met in such a program will center about four points, (1) Projection, (2) Films, (3) Management, (4) Organization.

Projection. We are using a De Vry portable projector and have secured very satisfactory results. We prefer a portable machine because of its larger serviceability. Our machine has been used in various rooms in the building, in private homes, on the street for outdoor work, and our young people have even taken it to the country for use at our summer cottage.

Films. Every picture shown has been personally inspected by some member of a committee appointed for this work. This takes time but has saved much trouble. We have always found distributors glad to advise with us, and suggestions in the film magazines have been of great help. We use feature films almost exclusively. It makes little or no difference that they have been exhibited in neighborhood picture houses earlier.

Management. At first we encountered some opposition from neighborhood picture houses. A meeting with the managers, a frank statement of our purpose, and a clean-cut understanding eliminated the objection. I would strongly urge that any church shall have an understanding with the local picture men first to save later embarassments.

We give season tickets which can be obtained without charge, but misbehaviour forfeits the ticket. Any child asking for a ticket is registered, giving his name, address, church preference and membership, Sunday School membership, etc. Then we notify the officials in the neighborhood churches that certain of their children are attending our programs, to avoid suspicion. When tickets are given unconditionally, there is no reason why a child should leave another Sunday School to come to us for the sake of the pictures. The names of those who have no Sunday School connections furnish us with a fine list of prospects which are followed up by personal visitation. We make no admission charge, because we want to educate the children to give, not to pay.

We never "trust to luck." Every detail is carefully planned. We have been forced to this position by expensive experiences. One committee arranges for the films, another for the special features between reels, another for the ushers and collectors, another for those who are to extend the welcome, another registers the children. Still another provides for the music. The doors are opened at a fixed hour. The door keepers are on time, the place is all ready. The workers are in their position just as in a department store. Adults are seated among the unescorted children, to guarantee good order. One person is in charge of the program with instructions to "have something ready at any minute." Nothing kills a program like delay. Not a second is wasted. We never leave anything to the "spirit of the meeting." The evening is carefully directed from beginning to end.

I have noticed certain marked advantages in this plan—a plan which can be used almost anywhere I believe. (1) Whole families attend, thus conserving the family spirit. (2) Material assistance is given to the community in becoming acquainted with itself. (3) The church has begun to figure more largely in the thinking of the community. (4) The use of "local talent" has given a large number of children and adults an opportunity for self-expression. (5) Children are being educated to see for themselves, the difference between good and bad pictures. (6) A real "neighborhood gathering" has developed free from commercial exploitation. (7) The large number of people used regularly (about fifty for all purposes each week) has developed an interest in the function on the part of a large group.

The Church's Educational Program

The third way in which films may be used in the church work, is in connection with its educational program. This implies that the church has an educational program. We need pictures for four distinct types of educational work, (a) Biblical, (b) Missions, (c) Morals and (d) Community Responsibility.

Up to date I found the strictly biblical material very limited as to quantity and inferior in quality. I believe, however, that this situation is to be improved. The comment on the use of pictures in connection with Sunday services applies here. In time, however, the biblical material will be of great value.

In teaching missions we have a wealth of material available. Travelogues graphically depict the conditions of life in mission lands, and most mission boards can supply film showing the mission stations in actual operation. Simpson church hopes to have a "mission hall" for use this fall, in which shall be shown missionary pictures, both still and moving. Groups of classics, congenial in age and interests, will meet each week under the leadership of a specialist. By planning for the entire year, a real educational program can be developed, which will reach every individual in the church school.

For education in morals there is also a wealth of material. Some of Chapin's Lincoln Cycle are unsurpassed for teaching obedience, gratitude, loyalty, etc. Many single reel dramas are available for the presentation of other moralistic themes. The patriotic material is unlimited. Recently there have appeared a few trustworthy and creditable film on sex hygiene. Nature study films accompanied by well directed remarks, will point the child's mind to God as the Creator, the Provider, the Father, the Lover of Beauty, etc.

No small part of the work of the church is the task of developing a conscience on the subject of "How the Other Half Lives." Travel films, industrials, a few dramas and others will help here. Many of them can be used without comment—they tell their own story vividly enough. The Red Cross, the Near East Relief, and a variety of other organizations have propaganda film that can be used with splendid effect. A few words of interpretation may be used, but they must avoid "pointing the moral" too pointedly.

Time and Place for Films

The time and place at which these films are to be used, depends very largely upon the physical equipment of the church, the workers available, etc. I have already mentioned our plan for a "mission hall." This work will be done at the time of the regular Sunday School sessions. The time to be consumed in the use of one or two reels is usually such that it is difficult to use pictures at the regular Sunday School period. I have used another plan with very satisfactory results. We organized a "boy's assembly" for Saturday mornings and a "girl's assembly" for the afternoons. Into these gatherings I have introduced pictures, Bible stories, singing, games and hand work. Classes are organized and here I meet children's classes in preparatory membership.

Outside of the children's work we use pictures at meetings of men's clubs, women's societies, etc. Our women have used the machine in showing such pictures as the manufacture and preparation of food products. Through industrial films I have been able to find a fine collection of this material. It has been greatly enjoyed and very valuable.

The chief difficulties to be encountered in the wide-spread use of moving pictures in the church, are those incident to any idea in its experimental stage. My experience and observation suggest four problems. (a) Leadership, (b) Prejudice, (c) Finance, (d) Film.

Up to this time there has been little study given to the subject and few opportunities for the comparison of experiences. The minister is burdened with details as never before in the his-

(*Continued on page* 12)

Moving Pictures Help Carry on Work in the Chicago Public Schools

More Impressive Lessons Are Taught by Films and Slides Than in Any Other Way Is Opinion of This Educator. More Than Fifty Chicago Schools Use Them for Class Room Work as Well as Entertainment.

By Dudley Grant Hays, LL.M.
(Director of School Extension, Chicago Public Schools)

Moving pictures have been slowly introduced into the public schools of Chicago. The slowness has not been on account of a lack of appreciation of the value of such materials in educational work, but due to preventive measures adopted by the Common Council following the Iroquois disaster some twenty years ago.

In the earliest days of moving pictures the reels were run from the machines and collected in baskets underneath the lantern stand. Thus there was exposed a large amount of highly inflammable film and the danger of ignition from cigarettes occasionally dropped by the operators made such service a menace. The great improvement in the construction of motion picture machines so as to keep the film protected at all times from exposure to ignition dangers, brings about conditions making possible greater opportunities for the use of films without much probability of disaster.

Several good machines which can be operated by the teacher are now in the market and public service in educational matters will be greatly aided if an adjustment of city ordinances could be made to meet present day conditions. There are teachers in every school who are non-smokers and who would exercise the greatest care to eliminate dangers from film exposures. With reasonable changes in the city ordinance, film service could be enormously increased to the good of the schools and churches in their distinctive educational work which in no way competes with the commercial moving picture houses. Working under regulations that now exist some good results are being accomplished, but we believe that a better day is dawning.

About fifty Chicago schools now have moving picture machines. Some are provided with fire proof booths and standard machines. Others have sub-standard machines equipped for using non-inflammable films. With the former, a licensed operator is provided. With the latter any intelligent person could soon learn how to project good pictures and not hazard any fire risks. These non-inflammable equipments are popular, but they have their limitations in the film supply and the distance such machines can project clear pictures. Hence their use has been somewhat curtailed.

In addition to the above equipment, we use portable booths with standard machines operated by licensed operators. These portable outfits make it possible to serve several schools with the same machine. By arranging schools in groups easily reached, a set of films rented can be used by all and the expense prorated among the schools. This plan is satisfactory from several standpoints. The time of only one person is required in making the selections and getting and returning the film, the cost per school is lessened and a better quality of films is assured. Relative values of the films can thus be checked up and worked out more satisfactorily.

The drawing quality of the moving picture film is excellent in getting the people of a community to come to the school assembly hall. If, when they are thus assembled, a good, plain, sensible invitation be given to come again a few nights later to see some still pictures relating to the lives of various peoples throughout the world, many of them will be on hand to hear your travelogue talk. Lantern slides are so excellent and so numerous now that pleasing, helpful impressions are sure to follow, provided the explanatory talks are given clearly, intelligently and briefly.

Following such entertainments, opportunity should always be given for a free discussion or for questions to be asked concerning the topics of the evening. If by our picture talks the point can be made clear to all of these people that America is a land of opportunity and that we welcome the good traits, customs and characteristics of all people of the earth, further progress with a common understanding will be assured. Fair treatment, honest inoffensive comment on things worth while to the entire community, well blended with sincere friendship and a willingness to cooperate, will be assets worthy of emphasis. Their reaction on the people will be wholesome.

In our community gatherings, by means of films, the assembly may be taken to all parts of the world with almost the same reality that is experienced by the traveler without the discomforts of travel. People in all walks of life may be shown in action trying to solve the problems of life confronting them. The homes, customs, manners and occupations of human beings always interest us, and for a small admission fee we may, while still residing comfortably at home, travel by means of films to all parts of the world and see sights and learn things otherwise impossible for us. Thus the school room, the assembly hall and the auditorium, by the use of films, becomes transformed into a veritable paradise of learning and enjoyment. Films have developed our concept of educational opportunity to such a degree that to go back to methods of twenty years ago is beyond reason.

Our service is carried on in several ways. In some cases, community centers procure the films, paying their rental charge out of a local community center fund, charging a small admission at the door for entrance to these entertainments. In others, individual schools are aided by the Board of Education either from its purchased list of films or by films rented at a nominal charge, and in some, and in fact most cases, both of these methods are combined.

Where a deep desire is established for the use of films in the community, a way of getting service can always be evolved. The loan service in industrial organizations is excellent in many ways and the cost of procuring such reels is very nominal. Their service is valuable. Films are used for class instruction as well as for recreation or entertainment, but we do not in any sense attempt to compete with theatrical pictures in their highly commercialized field where the latest thrills are portrayed.

As we look to the future with the many promising organizations coming into existence, catering to what may be called distinctively school or church film service, we can see how necessary it will be for school boards to make adequate provision in their annual budgets to supply the real needs for this broadened educational service. The educational weeklies now being furnishd by well known organizations whose sponsors are men of high repute in the industrial and production world are worthy of constant use and the very modest charge for such film service puts it within the reach of all.

In our "safety first" campaigns throughout the school system, more impressive lessons are taught by films and slides than in any other way. Public corporations and manufacturing concerns gladly furnish such films, a splendid example of which appears on pages 6-7, of this number. State and city health departments have prepared some excellent films covering all phases of welfare work among children. We use these and are looking forward to the further extension of such work.

With the many accidents shown in a "Safety First" film still fresh in their minds, this class was given instruction in first aid to the injured.

The United Presbyterian Church of Alexis, Ill., recently purchased a moving picture machine which compared favorably to those used in the commercial houses. Both slides and films will be shown. It is the plan of the church to show moving pictures every Friday night to which no admittance will be charged and to which all will be welcome. The films will be educational in character and arrangements will be made to place the church on a regular circuit. A due amount of the pictures shown will be based on the Bible. The church also contemplates to use the projector in connection with its Sunday evening service on certain occasions, when lectures will be given illustrated with slides and moving pictures.

The Moving Picture as a Stimulus to Action and Inspiration to Improvement

By Cecil B. De Mille

(This is the seventh in a series of articles on the topic of "The Screen and the Social Fabric," written by one of the foremost directors in the industry. It is an effort on his part to make the public acquainted with the ideas and ideals that govern the making of moving pictures for the entertainment and instruction of the public.—Editor.)

The law of inertia holds good in the mental as well as in the physical world. It is the strongest law of all being. A human being can no more act without stimuli than a stone can roll down a mountain unless an initial urge is given it by the wind or the rain. We lose sight of this fact, oftentimes, in judging the conduct of human beings. We are prone to look at a man and call him lazy, when he simply lacks a stimulus. Instead of being an anomaly, to be sneered at and despised, he is simply obeying the infractible law of inertia. What he needs is a good shove, so to speak, and when it is given him he will often surprise us.

The reason why there is more progress, more activity, more general ambition in America than anywhere else is simply that there are more stimuli to ambition. In the European countries the pendulum has reached an equilibrium. The countries are so old that everything has been done that is to be done, so the people feel, and it never occurs to the average individual to do unusual things. This is especially true among the poorer classes. The son automatically goes into his father's business, governs his life, thought and conduct on the family tradition, and goes to his dying day without having ever thought of a single new idea. The spectacle of things being done, of tremendous new fields opening out in every branch of life, is not present to his eyes. So the law of inertia holds him in the traditional grove.

Need for Stimulus

Although in America there are more stimuli to ambition, and although the people here are favored in that way over the peoples of Europe, the law of inertia still has the great majority in its grasp. In our cities only is there the gigantic force which is known as American push. In the rural districts, in the small towns and in even the smaller cities the situation is much the same as it is in Europe. The young man automatically thinks the same thoughts his father thought and becomes a replica of his father.

It is my theory that if the younger generation is not better than the older in some way, if no advance has been made in thought or action, it were better that this younger generation had never been born. Presumably the race is working toward something; just what we do not know. But we need only look back on the past to realize that the mighty drama of evolution is not chaotic and purposeless. It has taken millions of years to produce man, at the cost of the labor and death of a million species, and if he is going to do no more than mark time, now that he has been produced, the whole gigantic epic of creation will have been for nothing. But on account of this law of inertia, man will mark time unless he is urged from without. He will amount to nothing unless he is stimulated; he will walk the same path his father and grandfather walked unless he is shown another and urged to take it.

Incentive Given by Moving Pictures

One of the most valuable things the moving picture can do is to give that required stimulus. I think that the modern moving picture is the greatest instrument of progress, intellectual and spiritual, that the world has today. The man in the lowest depths, economically or intellectually, cannot see a good moving picture, whatever its thesis, without feeling an impulse to advance and better his condition. In the moving picture he sees human beings either like him or better than him. If they are like him, he sees, for the first time perhaps, himself as he really is; he sees, through the medium of the moving picture, the possibilities that are open to him if he will but exert himself. Ambition is born in him, and it will drive him along the road of self-improvement. If the human beings in the picture he sees are of a higher intellectual or economic sphere, the power of example, or of envy, or what you will, will make him discontented with a divine discontent. Something that has lain dormant in him will be awakened, and he is on the way to stepping out of a rut that is perhaps generations old. If on the screen he sees cultured and happy human beings, he cannot help making comparisons with his own life. If he sees there people down in the very depths of poverty and ignorance, he will make the same comparison. Either example will consciously or unconsciously affect him.

To take a very concrete example, suppose the picture under consideration shows a young department store clerk making $18 a week and living in a hall room. Suppose this is witnessed by a young man just like the protagonist of the photoplay. In the picture, let us say, the hero is struck by ambition. Step by step he rises, until at the end he holds a position of prominence and success. Granted that for the sake of drama the hero's success is often exaggerated; granted that in real life such a success could neither be common nor easy, nevertheless, the example still bears a strong relation to life, for it teaches the great truth that success is a matter of willing, not of chance, and that to the man who wills comes everything in life. The man who has never had any ambition may read that truth in a book and call it bunk. But when he sees it concretely and convincingly portrayed on the screen he cannot but see its truth. And the moving picture is his incentive to willing, and once he has gotten that far, everything is open to him.

The moving picture, of whatever nature—providing it depicts life truly and accurately—has that power of stimulating men to action. Let the producers see to it that the action to which they stimulate is valuable action. Here is another place where this wonderful power held by the photoplay producer can be frightfully abused. Curiously enough, I have often heard people bring as an argument against the moving picture the very things that I am now putting forward in its defense. I have heard it said that the moving picture is pernicious, dangerous, because it makes people discontented with their status in life.

The more glory that it does! Discontent is not a vice, it is one of the highest virtues. In discontent grows all progress, all education, all science, all art. Napoleon became discontented with being a mere Corsican soldier, so he became one of the world's greatest figures. Abraham Lincoln was discontented with being a country lawyer; he became a man to whom the hands of all the future will be extended in thanksgiving. Without discontent you have ignorance, poverty, crime, disease and tyranny. Inject the germ of discontent and you have progress, intelligence, health and freedom.

As an inspiration to action, as a stimulus to improvement, then, the moving picture is among the finest influences the world possesses. Its power in this branch of activity is perhaps its greatest power. With it the world will be made so much better than it is now that those of the future will look back appalled and horror-stricken at things which exist today. The moving picture tells the failure, the lazy man, the ignorant, the selfish and the coward to wake up and amount to something. And in most cases, all that is needed is this incentive that the moving picture gives.

Visual Education as Carried on in the Work of the Church

(Continued from page 10)

tory of his office, and the laymen, because the picture has been chiefly identified with the theater, know little about the business. The church has not learned to set a definite objective for its use of pictures, and consequently does not know when it has succeeded or failed. They have been looked upon as "crowd getters," "easy money" or "big attractions," and the other elements of their value has been obscured.

In the second place, the ancient feeling between the church and the theater has subjected the pictures to grave suspicion among certain folk, for "the Jews have no dealings with the Samaritans." In many churches it is absolutely impossible to get permission for a showing of even "The Life of Christ." But honest convictions must not be ignored, even though they are without reason. Some of the "pillars" and all of the "pillar-shams" must be converted. For a long time to come the selection of pictures must be made very carefully to avoid the opposition of the skeptical. I have yet to see an instance in which kindly treatment and considerate handling did not quiet these objections.

In the third place, the average church looks upon the investment as a "luxury" and the fear of incurring an additional expense that must be met through the "budget" has frightened many a timid board. The projection apparatus must be looked upon as a necessity. The social life of the church must be planned for its own sake and not as a crutch upon which unwilling givers can lean. The maintenance of the year's program should be scheduled through the church budget and thus made independent of the revenue produced.

The film producers must understand the needs of the church better and plan therefor. The commercial exhibitors in the towns must see that the church is creating an actual demand for pictures of the better sort and is in no sense a competitor. If obdurane, the exhibitor may be reminded that the church competes with him on one night out of seven in which he is doing business, while he competes with the church (in most states) on the only night the church holds public services. The church-exhibitor must learn to judge film on the basis of the contribution made to his particular purpose.

The moving picture has come to stay. Its scientific approach to the mind of juvenile or adult is so effective that the church will lose an invaluable opportunity if it does not diligently study to make use of this new agency in furthering its work of redemption.

Under the supervision of the division of visual instruction, department of extension of the University of Texas, moving pictures on educational subjects will be given on the campus during both terms of the summer school. The schedule for the first session included programs on Longfellow, Stevenson, "The Hoosier Schoolmaster" and "Lorna Doone." For the second term programs on Dickens, Shakespeare, Longfellow and Riley will be shown. A picture on some scientific subject will conclude the program.

Popularity of the American Moving Picture in Foreign Countries

Dearth in European Manufacture During World War, Together With the Instructive Work Carried on by the Red Cross, Has Done Much to Stimulate Showing of American Moving Pictures Abroad

THE American soldier is largely at fault for the critical situation in which the King's English finds itself at the present moment in England, due to the popularity among British youngsters of American slang gleaned from American moving pictures. Gray-haired John Bulls are stroking their mutton-chops gravely, deploring the decadence of an age when young England, instead of saying, "Look out, old man, you'll come a blooming cropper," smartly chirrups "Watch yer step!" It is another one of the things for which the war is responsible, this popularity of the American moving picture abroad, and there are two reasons for it. That greatest patron of the cinema, the soldier, is the first reason. Being an enthusiast, he took his moving pictures with him. The second reason is Europe's preoccupation in the war, for no one over there had time to make pictures and American producers found it profitable to fill the gap.

Albanian orphans at the American Red Cross school in Tirana. The Red Cross moving picture man was the center of excitement, for these children had never before seen a moving picture camera.

From a small attraction, the American moving picture sent overseas for the entertainment of our boys grew to a matter of 1,418,000 feet of films exhibited under the auspices of the Red Cross alone. This does not include the pictures sent overseas by other welfare organizations. In January, 1919, the Red Cross moving picture enterprise had ramifications in every base hospital in France. More than 3,000,000 boys formed the audience which viewed 10,000 Red Cross performances.

Such a wholesale importation of photodramatic art could not fail to make a striking impression in the countries where our troops were stationed and it had the inevitable effect of creating a tremendous demand for American pictures. The result was that during the war American producers increased their output twentyfold to meet the demands of Europe, where the business was at a standstill. Any sort of picture made money, and the object of producers became not quality but quantity. When the war stopped, Europe prepared to import our moving picture bodily. Not only our mechanical technique, which has been developed to a point beyond any other in the world, but also our very actor types have been appropriated by foreign moving picture magnates.

"Charlot," as Charlie Chaplin is known in France, has been such a success that the French are at this moment attempting to develop a prototype who will gesture in French. Spain is struggling to foist a Latin "bad man" on her public who shall have the box-office allurements of William S. Hart or "Rio Grande Jim," as he is called abroad. Italy is endeavoring to popularize Maciste, the strong man, as a sort of Sicilian Douglas Fairbanks.

Nearly a million dollars' worth of American films was exported to England alone last year. Little wonder that the British producers are attempting to boycott American moving pictures to gain favor for their own cinema efforts. In France not only the films shipped overseas for the American soldiers during the war, but the educational exhibits arranged by the American Red Cross helped to stimulate the popularity of the American picture. The moving picture was the strongest drawing card in the traveling health exhibits, which were inaugurated by the Red Cross for the benefit of French children.

In Serbia the moving picture is scoring today as a medium for the dissemination of health propaganda. It speaks in a language all can understand and shows the natives how to combat tuberculosis, malaria, smallpox, cholera, typhus and social diseases. At every hamlet the peasants come for dozens of miles to see the traveling "show." Many of the mountaineers and their wives and children never saw moving pictures until the Red Cross started its educational campaign.

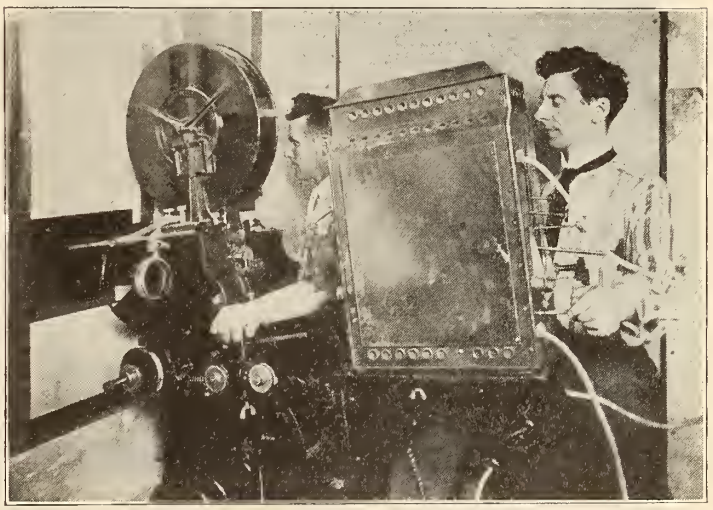
The pictures are shown through a transparent screen placed at the rear of a large motor truck, which also carries medicines and relief supplies and contains bunks for the Red Cross doctor, his Serbian lecturer and the projection machine operator. Near the driver's seat is mounted a projector with a special short-throw lens.

The moving picture campaign is a "follow-up" to the poster program the Red Cross inaugurated some time ago in the Balkans. The peoples of the Balkans, easily influenced as they are by the printed and pictured word, have already begun to take elemental precautions in sanitation and hygiene. Witch doctors and snake-poultice grandmas are on the wane.

Col. Edgar Erskine Hume of Frankfort, Ky., is planning to use some of the Rockefeller Foundation tuberculosis moving pictures in continuing the campaign. He reports that the cinema instruction has "caught on" and that judging from the crowds which besiege the doctors asking question after the performances, there seems to be no doubt that the pictures have made a lasting impression upon the population of Serbia, Albania, Greece, and the other Balkan states where the Red Cross is operating.

Moving picture operating as a profession is finding great favor with students at the Institute for Crippled and Disabled Men at Fourth avenue and Twenty-third street, New York City. This school was formerly maintained by the Red Cross and at the conclusion of the war was turned over to private agencies, with a gift from the Red Cross of $50,000. One hundred and seventeen hours of work at the institute and 110 hours' study at home are required for the course. To obtain a municipal license, from three to eight weeks' additional work is necessary. Nineteen men have finished the course and all but two of these are holding jobs in New York City. Six others are now taking the work under James Cameron, a dealer in motion picture equipment.

The wages paid these graduates, all of them permanently disabled men, range from $35 a week up, but the union scale is much higher than $35. One man receives $75 a week. The work is not recommended for men whose disability would prevent agility in case of fire. Men with a partly disabled hand or who have lost one or two fingers prove as adept as whole men, although their infirmity perhaps hinders them from their former employment.



Moving picture projecting has proven a lucrative trade for the disabled man. Seventeen operators trained at the Institute for Crippled and Disabled Men are now holding good jobs in New York City.

The Red Cross is one of many welfare organizations in the country which are taking advantage of the popular taste for the cinema to bring their varied activities before the public. The Red Cross, as a part of its enlarged peace-time activity, is preparing a nation-wide organization of news camera men who shall be subject to call at any time, to take moving pictures of Red Cross activities in case of disaster or other emergency in which this organization plays a merciful part. More and better pictures will be made of the Red Cross work overseas, and it is expected that these attractive

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Pageant Illustrates Events in Christian Progress Throughout All Ages

An event of unusual importance was staged in Chicago recently. It was remarkable even in this city of great things, but as it took place at the same time the National Republican Convention was held many of the people of Chicago thought it was part of the convention program. The event was the Diamond Jubilee of the Archdiocese of Chicago, and the Silver Jubilee of Archbishop Mundelein. The purely religious celebration lasted two days. On the third day the children of the parochial schools staged a pageant illustrating the rise and progress of Christianity. Over 36,000 children took part in the pageant and there were 150 floats, illustrating the different events in the progress of Christianity.

The floats were marvels of artistic beauty and historical accuracy. The hundreds of children in costume preceding and following each float made the spectacle very impressive and educational. The line of march was about two miles along the Lake Shore drive, commencing at the Municipal pier to Lincoln park. The pageant now will live forever in the moving picture. Matre & Co. have succeeded in taking over 3,000 feet of film. The pictures are clear and sharp; the titles make it a connected story of the greatest of all dramas—the Rise and Progress of Christianity.

The floats succeeded each other in historical order and represented events in the great drama of Christian progress throughout all ages, in all countries and among all people. The following paragraphs give the events pictured in the pageant:

Four thousand years have passed since a Savior was promised to the world. From the Throne of God, the Archangel Gabriel bears a message of grace to Mary. In the fulness of time Christ is born in Bethlehem. Throughout His life, Jesus shows special tenderness to children, the charge of His angels, the Hope of His Church. St. Peter and St. Paul in Rome, St. Mark in Alexandria, and St. Matthew in Persia spread the gospel of Christ crucified. Cruelly persecuted great numbers of the early Christians have sealed with their blood the covenant of Christ, but the blood of the martyrs is the seed of the church.

After three centuries of oppression the church emerged triumphant. St. Helena finds the true cross and Pope Leo the Great stops Attila, the Hun. Patrick was sent by Pope Celestine to Erin. There on the Hill of Tara he planted the seed of the word of God. Many nations have professed Christ; Ireland has followed him to prison and death. The glad tidings were brought to Wales by

Photo by Underwood & Underwood.

Over 36,000 children took part in the pageant, "The Rise and Progress of Christianity," recently staged in Chicago.

St. David; Sts. Cyril and Methodus taught the people of what is now. Czecho Slovakia, Henry II and Kunegunda from the throne of Germany gave to the world an example of holiness. Mary was ever the Queen of Poland. Today her people are again free. Lithuania honors St. Casimir. Her unconquerable spirit has risen again to life and liberty.

The 13th century was the greatest of centuries. Never before or since has the world been less marred by greed. The children crusade was a spontaneous attempt for the rescue of the sepulchre of Christ. In these ages men labored to rear the great cathedrals. Dante sang his Divina Comedia; St. Francis preached to the birds and St. Dominic founded the Order of Preachers. Ignatius first a courtier, then a Saint. St. Francis Xavier, the apostle of the Indies; Joan of Arc, the maid of Domremy; St. Vincent, founder of the White capped Sisters of Charity, all add lustre to the Church.

The American Indian separated from the civilized world lived in ignorance until Columbus planted the Cross on San Salvador. Then began the era of discoveries until the center of the world was moved to the western hemisphere. The happy and peaceful Acadian, William Penn's brotherly love, the zeal, Franciscans in sunny California were all of the spirit of Christ.

In the darkest hour, France and Spain came to the aid of George Washington. And when Lincoln freed the negro he wiped

Photo by Underwood & Underwood.

This is one of the 150 floats used in illustrating the different events in the progress of Christianity.

a stain from fair America. In 1675 Father Marquette erected the first house where now stands Chicago, and in 1844 Reverend W. Quarter was made the first Bishop.

Popularity of American Films in Foreign Countries

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films, informative as well as entertaining, will henceforth be in greater demand even than formerly.

In line with its purpose of bringing health education directly before the people, particularly in remote, rural districts, the American Red Cross recently donated $10,000 to the American Social Hygiene Association to aid that organization in establishing a traveling exhibit on social hygiene. The exhibit will be mounted on a motor truck and will consist of a motion picture machine with films and slides on social hygiene, a fireproof booth that can be set up in a schoolhouse or church, and large quantities of literature and posters. An advance man will precede the exhibit in order to line up the special problems of each community in order that they may be particularly emphasized.

The Red Cross is accelerating its program of educational film distribution. A recent announcement from Washington headquarters says that in future the Red Cross will furnish not only pictures depicting its own work, but will expand its activities to include subjects pertaining to governmental, industrial, scenic and such other features as may properly be made part of a broad program for a better America. In entering the educational film field the Red Cross is basing its work on a definite demand for pictures of this character, which are not provided in sufficient quantities by commercial concerns. Catalogues describing films at present available were sent out to churches, schools and other institutions which endeavor to contribute directly to the moral and social improvement of our citizens.

Distribution of Red Cross films is made through the fourteen Red Cross divisions. The 3,700 chapters act as exhibitors and pay a nominal fee for the use of the films. The pictures are made at the Red Cross Bureau of Motion Pictures in New York City.

"Save the Mails" Campaign Aided by the Screen

The " Save the Mails" campaign, which is the subject of serious discussion at this time, is being aided via screen publicity by The Literary Digest "Topics of the Day." Over 3,000 theaters in the United States are flashing in this timely film the following messages:

"Our great postal system is on the edge of collapse; thousands of married men with families are slaving for $25 a week, struggling to maintain the postal service. Write your congressman and senator today to raise their wages, and save the mails.

"Members of the 66th Congress: Are you going to be a party to the complete downfall of your great postal system? It's up to you!!!!"

A stereopticon lecture on China was recently given in the Baptist Church at Fond du Lac, Wis.

The Moving Picture a Big Asset in Work of Y. M. C. A. Organizations

Developing an Appreciation of Everyday Essentials, Furthering Americanization Work, Furnishing Recreation and Constructive Service in Community Centers—Is But a Small Part of the Work the Screen Has Advanced

By George J. Zehrung
(International Committee of the Y. M. C. A., New York City)

(For the benefit of readers who were not able to attend the first annual convention of the National Academy of Visual Instruction, held at Madison, Wis., in July, we are here giving in full the address of Mr. Zehrung, who covers very well the work being carried on by Y. M. C. A.'s in visual instruction.)

MAY I preface my remarks related directly to the use of film by Y. M. C. A.'s by saying that there are over 2,700 Y. M. C. A.'s in the United States and Canada, recognized by the International convention, which are serving the young men and boys through the following types: Regular city, railroad, student, colored, industrial, army and navy, county and Indian Young Men's Christian Associations?

Each association is a separate unit in itself, controlled by its own board of directors and staff. The state committees and the international committee act in advisory capacity. The industrial department, whose activities are related directly to the developing, organizing and assisting Young Men's Christian Aassociations—serving industrial workers through city industrial extension work or associations in special industrial fields, is but one of seventeen departments and bureaus of the international committee, and the only department which is making extensive use of film as a part of its regular activities. Therefore this paper will be confined largely to this phase of association work.

Believing that industrial workers would be interested in seeing how their fellow workers mined their coal, produced their food and made their clothes, tools, etc., the industrial department organized a Bureau of Motion Pictures, planning to provide films free of rental that would not only be entertaining and instructive, but have a direct bearing upon the workers' personal needs and production. The bureau's policy is three-fold:

First: To provide working material for the secretary in industrial fields with which to extend the whole program of the association to a wider field and render a practical service to a greater number of industrial men and boys.

Second: To provide free exhibitions of industrial, educational and scenic subjects to industrial workers and their families aiming to develop an appreciation of the common every-day essentials, creating and strengthening an interest in their work, a demand for pure food, and sanitary working and living conditions.

Third: To provide industries with this service, managerial forces are looking with greater sympathy and interest to the human factor in industry. Moving pictures at noon hour furnish recreation and constructive information, which sends the worker back to his bench with a greater understanding and appreciation of the part that industry plays in the welfare of all. One of our friends has interpreted this service as follows:

"You are building what promises to become a national institution, whose function it shall be to establish inter-communication vitally essential to understanding. When understanding shall have been substituted for belief, destructive competition and industrial unrest will cease."

The Value of the Motion Picture Service

The magnetic power of the moving picture never fails to draw a crowd and invaribly provides graphic material of great value in assisting the secretary to promote the constructive and stabilizing program of the Y. M. C. A. In days long past the artisan produced material, converted it into the finished product and sold it to the consumer directly. The power to produce was a source of joy and made the artisan proud of his skill and also of his produce.

Today, it is difficult for the average worker to have much information concerning source of material, relation of parts, market, or use of product upon which he works. His part, no matter how important to the success of the product, is just a "job" and the major enjoyment of his industrial life is produced by the pay envelope. In the industrial moving pictures, the miner is shown his coal and ore being converted into power, wonderful structures, ships and machinery; the miller, his flour converted into bread and cake; the mechanic, his machines at work in the mines, fields and factories. It makes them realize the importance of their contribution to the progress of their world, civilization, and humanity. Jobs become service and their trade an art of which they have a right to be proud.

Industrial moving pictures as a part of the five-fold program go to the men in the factories through the associations in special industrial and city industrial extension work. Many factories are providing shades for the windows to permit the use of moving pictures for noon hour. Many are securing equipment such as permanent shadow boxes and daylight projectors of the translucent screen type.

Many interesting incidents have been noted by secretaries using films as a part of their association program. At one woodworking plant where a firm showing the manufacture of wood-boring tools had been shown it was noticed that the men were taking greater interest in the care of their bits. Groups were found discussing the design and cutting quality of the various makes. After seeing the quality of the material, and the care and skill which had been devoted to the making of a perfect wood-boring tool, a greater appreciation had been developed for their own bits.

In another plant, at about four o'clock in the afternoon, the secretary found two foreigners having a very jovial time. Upon inquiring the cause of their merriment, one answered that the other could not read English and he was telling him the story of the comedy which had been run at noon time. This secretary states that the desire to read the titles on the motion picture films has resulted in an increased membership in his "English to Foreigners" classes.

Americanization

Forty per cent of the programs being provided by our service are being used in Americanization work. American scenery, American cities, and American industries are being used to supplement and illustrate the text and lecture material used in the Americanization classes. An interesting way in which films are being used was noted at one Sunday meeting, where 250 non-English-speaking men, representing nine nationalities, were witnessing a melodrama. It was a story of a moonshiner in the Tennessee mountains. For one hour the secretary talked with the picture, reading the titles in very simple English, composing short sentences from the picture action, such as, "The door opens," "the man comes out," "he looks around," "he hears a noise," "he grabs the gun," "he shoots the men," "he is a bad man," "he breaks the law," "he is not a good citizen," "a good citizen will not break the law," etc. Incidentally the characters were compared and discussed. Those men went home with higher ideals of citizenship that afternoon, and best of all, they had been helped to think in English. Making similar use of industrial, scenic and educational films, these non-English-speaking men and women can be quickly taught to think and speak English about their work, at the store and in their homes.

Community Work

Probably no phase of our association work is touching so many individuals as the outdoor motion picture service in parks, playgrounds, and vacant lots during the spring, summer and fall. To many people in industrial communities, traveling is limited to an occasional short trolley trip, a visit to a nearby city, or a short stay in the country. The scenic films reveal to the stay-at-home family the mysteries of the Arctics and the Tropics, the enchantment of the Orient, the wonders of the mountains, and the splendor of the Golden West. Fields of vegetables, grain, cotton and flax, dairy farms, orchards, vineyards, cattle and sheep ranches, tell a story of pure production, while the packing houses, creameries, canneries, elevators and mills show pure food produced under sanitary conditions. Films that show why the fly should be swatted, the mosquito exterminated, the refrigerator kept clean, and the garbage can covered provide a service which must result in better health and more happiness to the community.

The stereopticon has proven a very important factor in supplementing film shows, especially in foreign districts. Special slides are prepared in English and the prevailing languages, giving information concerning short trolley trips, swimming pools, picnic grounds, camping sites and hiking trips, and in conjunction with the Board of Health slides are shown on the care of refrigerators, garbage disposal, flies and mosquitoes. The police and fire departments exhibit slides on fire hazards and traffic regulations, and the board of education presents school regulations, material in the libraries, museums, etc. Maps of cities with the various churches numbered, and a slide prepared showing the church, the pastor, priest or rabbi (numbered corresponding to the numbers on the map) have been shown. The Y. M. C. A. presents views of its activities in and out of the building. What could be more inviting on a hot summer's night than a fine picture of the pool and showers in the Y. M. C. A. building? A community soon learns to appreciate the value of such information and profits by it.

Physical directors see in the industrial films strong arguments for their physical program. The value of accurate muscular correllation is readily seen when the different types of industrial processes are pointed out. The dangers of over- and under-development of any part of the body, due to certain occupations, are easily learned, and prove that the boiler maker and the machinist need the services of the gymnasium as well as the banker and the office man.

The educational departments are using industrial films successfully, particularly for illustrating special and technical subjects. Many city associations are showing this type of film two or three nights a week in their lobbies before and after class sessions. The religious program of the association, whether it be Bible class or Sunday afternoon men's meetings, is strengthened by the use of industrial motion pictures. When used to emphasize religious truths, their value is increased ten-fold.

The Bigelow-Hartford Carpet Company film, "Transformation

The Moving Picture as Related to Juvenile Delinquency—"Not Guilty"

This is the verdict based on reports from chief probation officers of juvenile courts throughout the United States on the relation of motion pictures to juvenile delinquency, according to the National Board of Review of Motion Pictures, which has issued in pamphlet form the results of its inquiry into this mooted subject. Every now and then, the charge is made and sensationally featured that motion pictures are responsible for some juvenile misdeed. The National Board has investigated many such cases and found them almost without exception to be gross misstatements. In order, however, that there might be sufficient data upon which to base general conclusions, the National Board last year, with the assistance of the American Probation Association, addressed a letter to the chief probation officers of the principal cities of the country having juvenile courts, asking for a frank statement of their experience and convictions in the matter.

These confirm the impressions of the National Board. As one probation officer put it, "I have been in this work for fourteen years and have had occasion to deal with thousands of delinquents. . . . Of the thousands of boys and girls arraigned in our court, there have been very few who testified, or of whom our investigators could learn, that they committed the wrong in question because of the so-called baleful effects of the pictures they had seen. Occasionally some newspaper fellow would draw on his imagination and have a front-page story concerning the evil effects of moving pictures on child life, but, like the proverbial skyrocket, it would shoot up and suddenly disappear. Of course, there are certain pictures which fire the imagination of youngsters, but there are other things which they see in their everyday life which have the same effect."

Opinion of Probation Officers

As these people, naturally, are in touch with the most wayward of our boys and girls, the board was prepared to have the majority of them report cases in which moving pictures were alleged to have played a part. Very few of the officers, however, reported such cases, and probably half of those reported, the officers intimated, might not be authentic cases, but inferred that moving pictures were seized upon by parents or offenders as a convenient excuse. They don't mince words in this regard, either. Says one, "Parents always have excuses in court when confronted by the judge and charged with lack of responsibility, and the 'movies' are so popular it is natural they should rest the blame there rather than on the real cause. Some of the teachers who lack initiative also blame a greater attraction than a class-room, run by an incompetent person. Truant officers also lay trouble at 'movies' door to excuse their laxness." In this connection, it is interesting to note that out of the forty-two replying, two of the five officers who alone indicted moving pictures as in their opinion an important direct cause of juvenile delinquency are in states having legal boards of censorship, namely Ohio and Pennsylvania. In a certain Pennsylvania community, in fact, there appeared to have been a perfect orgy of juvenile delinquency chiefly among foreign boys ascribed to the influence of the pictures or a desire to see them. Yet one of the principal objects of the creation of these boards has been the protection of young people!

This bears out the contention of the National Board of Review that moving pictures intended for adults eannot be made fit for young people by any amount of censoring and that, therefore, the only way of meeting the problem of young people with respect to the films, is by means of special performances. Even the average show, however, is not held generally by the probation officers to be harmful to the normal boy. One of them connected with the juvenile court of a large southern city puts its effect concretely in these words: "We have 800 Boy Scouts in this city and they are all frequenters of the shows. Our records will show that less than one per cent of the scouts come into the juvenile court in a year's time. I believe they get a knowledge from the pictures that helps them in their scout work. While of course the Boy Scout is for the most part a boy whose mentality is very good, it is not above that of the average boy that one meets in a city."

Delinquency Due to Home Environment

Most of the probation officers emphasize that the true causes of delinquency in cases where moving pictures are alleged to have played a part, are really neglect on the part of the home, environmental or hereditary causes and physical conditions connected with the theater, rather than the character of the films. Thus, trouble has been found to be due to inadequate lighting, to the admission of unaccompanied minors, loitering around the entrance, non-enforcement of the curfew law, etc., all of which matters can be regulated by proper attention from local authorities. "The pictures in themselves are clean and wholesome as a whole," says one officer of a mid-west city, "and are being kept so by the Board of Review to such an extent that they would be beyond question by anyone unless it be some fanatic, and criticism would soon disappear if those picture men could themselves be censored who do not have and conduct a clean and orderly theater. So, summing up an experience which extends back fifteen years in this line of work, I would give it that the real cause for criticism of moving pictures comes from wrong management of theaters rather than the pictures themselves. From another mid-west city the report comes, "I do not consider the moving pictures in themselves a direct cause of delinquency. In some cases where family discipline has been lax, the moving picture has been a contributing cause, but in most instances, upon investigation, we find bad heredity and environmental influences, and delinquency would assert itself regardless of the moving picture."

The pamphlet, which covers twenty pages and quotes at length from many of the reports, closes with a plea for the provision of special performances for young people or "family entertainments," in which the co-operation of the National Committee for Better Films) (a department of the National Board of Review) is offered communities everywhere.

The Moving Picture a Big Asset in the Work of Y. M. C. A. Organizations

(*Continued from page* 15)

of a Bale of Wool," shows the wonderful looms and one can see the pattern grow as the shuttle speeds back and forth. This picture furnishes an excellent opportunity to compare character-building with weaving and show how Jesus Christ wove the ideal pattern in life and we are taught through Him to weave our life tapestry with beautiful deeds of service. Washington, Lincoln, McKinley and Roosevelt have woven tapestries that will be admired and studied to the end of time. Many secretaries hesitated about using films in connection with their religious meetings, and wanted religious subjects or carefully censored and specially edited films for this service. They realize now that the important part is not so much the character of the film, but the way in which it is used.

While this service was designed primarily for the use of secretaries in the industrial fields, the Bureau is extending the courtesy to any of the other associations of the Brotherhood. It is the privilege of any association secretary to obtain this service as a part of his program and to loan these films to any institution or organization in his vicinity. Through a request of the student department, we are preparing to serve the secretaries of student associations in the colleges and universities. This will make it possible for eolleges and universities to secure many good educational and industrial pictures without cost through their student association.

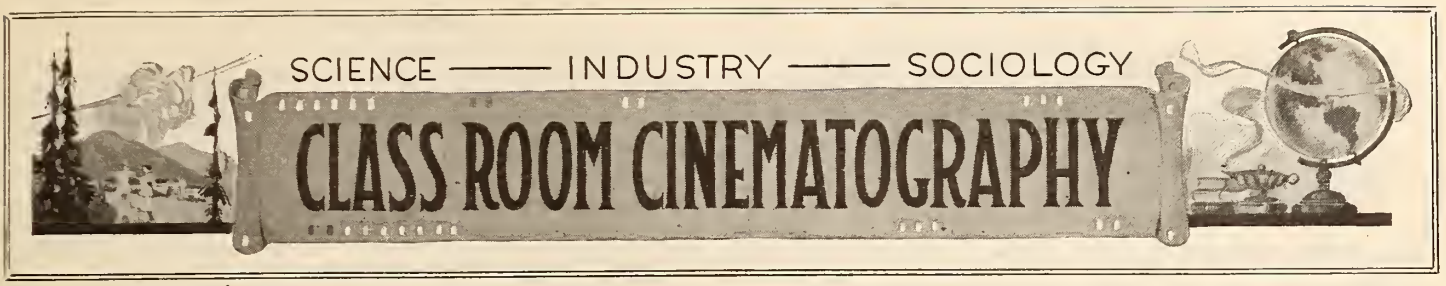
Probably the most significant fact eoncerning this service is the reception given to the films by the industrial workers, as indicated by the attendance which was as follows: 424,000 were in attendance at 1,182 programs in 1918; in 1919—1,880,000 witnessed 5,280 exhibitions; present records indicate that over 3,000,000 will attend 12,000 programs in 1920.

Working on the assumption that a secretary in getting together the programs that come to him regularly would consume a great amount of time, valued at at least fifty eents a reel, our 1919 service represents a saving of over $25,000 to the local associations and their constituency.

Our bureau does not handle or distribute any comedy or drama, screen magazines or cartoon films, or other films known as commercial. In co-operation with the National Board of Review, we are endeavoring to keep in touch with production and rendering an advisory service to association secretaries desiring to use commercial product. We consider our problem that of a pioneer and an instructor in the use of moving pictures as a program promoting agency, and urge a greater use of good commercial pictures in conjunction with the straight industrial and educational subjects. We are heartily in sympathy with the aims of the National Academy of Visual Instruction and trust that our co-operation will be mutually helpful.

Just as soon as the necessary equipment arrives, it is planned to show outdoor moving pictures along educational and instructive lines and on Americanism at East Moline, Ill., playgrounds and community halls. Pictures of places of national interest, views of America's scenic places, methods of manufacturing American-made products and patriotic photoplays are all included in the list. The purpose of the plan is chiefly to help Americanize East Moline's foreign element and provide suitable entertainment for the young people and adults on warm summer evenings. The Y. M. C. A. is working in co-operation with the community club on the proposition, the former organization furnishing the films, cameras and operators.

"French Explorations in North America," "English Scttlements in North America," "The Westward Movement" and "Breaking Through the Appalachian Barrier" are some of the films recently shown for the benefit of the public at the Natural Science auditorium at Ann Arbor, Mich.



Moving Pictures in Rural Communities

By C. D. Lamberton

(Principal Green Lake Co. Training School, Berlin, Wis.)

(The following is an address delivered by Mr. Lamberton before the convention of the National Academy of Visual Instruction at Madison, Wis., July 14-17.)

ONE of the first articles of equipment purchased for the Green Lake County Training School after its establishment eleven years ago was a portable stereopticon. It was intended to serve two purposes: to aid in the actual class work and instruction given by the school and to help in the rural extension work carried on by the training school among the rural schools in its territory. At that time there was not available in our state the large amount of material now offered us through our Bureau of Visual Instruction but from scattered sources slides were borrowed, rented and bought and the stereopticon was of considerable value in the work of the school.

Projector Used in Teachers' Training School

During the 1914 summer session of the University of Wisconsin I met Prof. W. H. Dudley who was then organizing the Bureau of Visual Instruction of the University Extension Division and found that his enthusiasm for the use of slides and films in connection with school work was contagious. Our school was one of the first to apply for a place on one of the circuits established that fall and we have made use of the material furnished by the bureau since that time in a constantly increasing measure.

The offer of films by the bureau made it desirable that we have a moving picture projector for use in the teachers' training school and suggested the possibility of using moving pictures in our rural extension work. A tour of moving picture supply houses of Milwaukee in the fall of 1915 resulted in the purchase of a portable projector which has since been in weekly use in the training school and rural districts of our own and neighboring counties. Considerably over 500,000 feet of film have been projected. Only those who have furnished the motive power for a hand driven machine can appreciate the full significance of what it means to project and rewind a hundred miles of film. It has been pleasure rather than labor, however, and the 150 evenings spent in rural communities could not have been spent more pleasantly. If expressions of appreciation could be turned into cash, those received from the teachers, pupils and patrons of rural districts visited would have enabled me long ago to do what I hope can some day be done—to make available for every rural community the weekly use of a moving picture projector.

Almost Every Community Reached

Our machine is used with a 500 watt incandescent lamp where electricity is available and with a calcium light in rural schools. A clear five to eight foot picture is projected—plenty large for the room available in the average country community and almost too large for the space to be used in many country school buildings. The projector itself is built into an asbestos lined, leather covered, steel carrying case and weighs about forty pounds. The gas generator and supplies are packed compactly into another case and weigh about the same. The two cases are carried most conveniently in the rear seat of "the universal car" used in our school work but have been transported at various times by nearly every means of transportation used in our county. It is the work of about twenty minutes to set up the machine and gas generator on the teacher's desk, placed in the rear of a school room and to hang a white curtain at the front of the room.

We have shown moving pictures in practically every one-room school in our county and in many in the surrounding counties. Pictures have also been shown in rural churches, country lodge halls and village graded schools as well as in city club rooms, churches and school buildings not having projectors of their own. The pictures have been given under the auspices of schools, churches, lodges and societies, and in meetings planned by the county superintendent, county agricultural agent, Red Cross, Liberty Loan and similar organizations.

In rural schools the pictures are followed by talks of an educational nature, often by short school programs, and the evening is usually closed by a basket social planned by the teacher and patrons. The proceeds of these socials have purchased school victrolas, play-ground apparatus, warm lunch equipment and other sources of pleasure and profit for schools in every section of the county.

Our main source of material has been the Bureau of Visual Instruction of the University, but we have also used the Ford Educational Weekly, war material from several sources, agricultural films and slides from the various agencies supplying schools and on a number of occasions have rented material for special purposes. Those of you who are familiar with the material made available through our bureau know of the great variety of subjects, interesting and instructive, to be had for the asking. At every rural meeting we have tried to use material which would arouse an interest in better schools and in better farming. Our county agricultural agent has found that the showing of a film followed by a talk has been his best means of getting to the people his messages on agriculture. During the past spring the farmers in every section of our county were shown in a moving picture the value of treating their seed grain with formaldehyde. Harvest time will show the results. During the war our projector was one of the best means of carrying to country districts the messages sent out by the Red Cross, Liberty Loan and similar organizations. The pictures told the stories in a language understood by every man, woman, and child. Since the war, moving pictures have given to nearly every district in our county the most realistic representation of what the war really was.

Value of the Screen in Remote Districts

Those to whom moving pictures are as commonplace as the daily newspaper can scarcely realize just what they mean to remote country districts. It has been a constant source of surprise to find people, old as well as young, in the rural communities of our county, by no means a backwoods county, who had never seen moving pictures until we took them to their districts. In the rural communities in which the people have not come to feel that the sole purpose of the "movie" is to entertain, the moving picture has its greatest educational value—they are as ready to welcome the picture with a message as the one with a laugh. The attendance at the majority of our rural meetings is limited only by the capacity of the school houses; 100 per cent attendance by the people of the district with visitors from neighboring districts crowded in for good measure is the usual thing. The interest shown by the older people, the attention given by the young fellows who thought that the only matter of interest to them was the chance to bid for a certain lunch basket, and the delight of the little children as they see their old friends, Goldilocks and the Three Bears or similar characters, on the screen is evidence enough to convince the most doubtful that the moving picture has a place in every rural community. The reception of the pictures is more than enough to repay the operator for the inconvenience of a drive home in the small hours of the morning.

What we have been able to do with our one projector in the rural communities of our county is just a beginning. There should be available at the earliest opportunity a portable projector in each of the four high school centers of our county or, better, in each of the eight graded school centers. As soon as material is available in sufficient quantity to supply the schools we shall be justified in considering a projector as essential to a rural community as a school library, and we may expect to see R. F. D. take on a new meaning—Rural Film Delivery. To predict that the next ten years will see such a development take place is no more rash than to have predicted ten years ago the present general use of auto trucks and tractors in the country. Experience during the past five years has convinced me that moving pictures can be made a factor in rural life. Their value as an educational and socializing agency cannot be overestimated. Just what they will amount to depends upon the effort put forth to get the pictures to the people. I believe that the first step is a campaign of education among all who are concerned in any way with rural development. Once they realize that taking moving pictures to the most remote rural community regularly as a part of the organized extension work of schools concerned with country life is not only a possibility but is now an accomplished fact they will see the wonderful opportunity afforded and proceed to make the most of it.

Instructional Productions of the Month

Contents of NewsWeeklies, Screen Magazines, Industrials and Scenic Reels, Which Have a Regular Release Date, Will Be Reviewed in This Department.

Life History of the Pearl Told in Pictograph

"Life History of the Pearl" is the leading feature of Pictograph 7047, released by Goldwyn, which also contains "A Giant of Industry," a steel crane 230 feet high in the Philadelphia Navy Yard, and Max Fleischer's animated cartoon, "Out of the Inkwell," in which Clown's younger brother makes his appearance.

To most of us only two facts are known about pearls—they come from the oyster and may be seen in the windows of jewelry stores. There is more than that to the life history of a pearl. For instance, a pearl is born of a hard, foreign substance introduced into the shell of an oyster. The mother-of-pearl substance which lines the inside of the oyster's shell builds around the irritating body and a pearl is made. The Japanese have exploited this activity by placing tiny images of the Buddha inside the shells of living oysters, leaving them until they are covered with pearl. The Pictograph explains the terms "button," "seed," "blister," "baroque" and "virgin" pearl and shows pearls being sorted and graded according to size, color and quality. Three inches of pearls valued at $225,000 are shown, and also a double string of pearls the value of which is too great for belief, and hence is not given.

The interesting "Giant of Industry" shown at work in the second subject is 230 feet high, has a reach of 190 feet and the lifting power of 4,000 men. The mechanism of the crane is so delicately adjusted that one man, in his tower high up on the top of the crane, can shift its burden instantly up or down, to the right or left, and place it on the exact spot wanted.

Burton Holmes Travel Picture

Coconuts and corpa is the title of Paramount-Burton Holmes Travel Pictures, No. T-1275, which shows that the coconut forms the basis of much of the wealth-getting of tropic lands. Copra is the money-making white inside of the coconut. While coconuts, both wild and cultivated, grow in abundance in all the tropics, Mr. Holmes takes you in this instance to the Philippines where you are transported in native fashion over lazy rivers and much more rapidly over good Yankee-built roads until you come to the heart of the copra country where all sorts of nuts are to be found—that kind that grow on trees and the kind that walk around on two legs; the entire native population eat nuts, think and dream about nothing but nuts, as you will find if you sail and paddle and ride through the various plantations and note the enormous variety of uses that are made of coconuts. Even the hairy husks are used to make special kind of floating rope. The picture shows industrious Amazons handling tens of thousands of coconuts; getting the nuts from the trees, splitting them open, drying, sorting and packing them for shipment to the centers of manufacture in various parts of the world, there to be made into oils, imitation butter, fine soaps, costly cosmetics, and other necessities and luxuries. The mango tree and its delicious fruit are also shown in this number.

Water Power and Writing History in Ford Weekly

Man's invention for harnessing water so that the power can be available for industrial use forms the theme of the Ford Educational Weekly No. 209, distributed through Goldwyn Exchanges. The picture shows the rushing stream as it dances along over the rocks and between shady banks and as it falls from dizzy heights in beautiful waterfalls, with little thought of the great power it possesses.

How streams of water in different parts of the country have been used are shown, the old fashioned mill which the water slowly turned and the small rather crude dams of some years ago. There are pictured all kinds of constructions from small dams which produce 10,000 horse power to 43,000 and finally a great dam which generates 92,000 horse power and furnishes light and power for all the territory in a radius of 75 miles.

No. 210, "Just Write" distributed through Goldwyn exchanges, gives the history of the art of writing from the prehistoric times when writing was done upon stones, through the period of the artistic quill pen, which was followed by the more durable steel pen point to the latest invention to facilitate writing, the ever present and useful fountain pen, and then goes on to show just how the fountain pen is made. We follow the big piece of rubber through the factory from the time the first slice is cut off and forced through tubing and the hollow cylinder, formed through the making of the rubber bag for holding the ink and inserting the pen, until the final inspection which makes sure that there are no flaws in the pen and that the writing facilities are perfect.

International News

While thousands of spectators in every sort of seaworthy craft followed anxiously the contest between the Resolute and Shamrock IV for the America's cup, cameramen photographed the race from fast motor yachts, torpedo boat destroyers and airplanes. These pictures are being shown in International News No. 44, issued by the International Film Service and released by Universal exchanges. The cup racers are first seen jockeying for position. Then follows the start and the Resolute is seen to immediately take the lead. Views of this portion of the race follow—pictures made from the John H. Larsen all-metal airplane, which circled only a few hundred feet above the Shamrock and Resolute. The Resolute is then seen a half mile in the lead, circling the 15-mile outer mark, with the Shamrock away behind, but fighting gamely. But luck favors the Irish and the Resolute, with victory practically certain, breaks her throat halyard and the mainsail drops. A game cripple, she struggles on until the Shamrock catches up and the Resolute is forced to withdraw.

Sir Thomas Lipton is shown on board his private yacht Victoria. The game old sportsman asserts that he regrets the fluke victory. Then moving pictures bridge the chasm of time and the American cup defender Reliance is shown beating Sir Thomas' challenger Shamrock III in the last cup race, seventeen years ago. This picture was made on August 22, 1905, and is the only motion picture in existence showing that historic contest.

From Spain comes pictures of a royal doughboy. He is the Spanish Crown Prince, who is shown joining his regiment as a private. King Alfonso and the royal family attend the ceremonies and the Prince's regiment marches in review, the royal doughboy hoofing it with the best of them. "Babe" Ruth, Sultan of Swat, is depicted walloping his twenty-eighth home run and a series of close-ups follow showing how "Babe" holds the bat. Other features of International News No. 44 include: The Farmer-Labor party at its big convention in Chicago naming its candidate for president; Governor Cox receiving a great ovation on his arrival at Ohio's capital and meeting his running mate, Franklin D. Roosevelt; bicycle races at Newark, N. J.; the ponies in a spirited turf event at Reno, Nev.

Women Form League to Encourage Americanization Through Films

The use of moving pictures for Americanization is the purpose of the National American Service League, the organization of which is announced by Mrs. Albert Henry Gleason, its associate director. The advisory committee consists of some of the best known women in the country, including Mrs. Calvin Coolidge, wife of the Republican candidate for the vice-presidency; Mrs. Whitelaw Reid, Mrs. Finley Shepard, Mrs. Vincent Astor, Mrs. Douglas Robinson and Mrs. Charles S. Whitman.

"We are uniting to enlist the men and women of this country in an effort to demand real American moving pictures," said Mrs. Gleason. "Owners of moving picture theaters are willing to give the public what it wants. They would as soon show films that depict real American traditions and ideals as pictures which set forth gruesome murders. The moving picture houses can become great forces for Americanization which will do much to curb restlessness and dissatisfaction."

Patriotic films will be shown at the homes of Mrs. Shepard at Irvington and of Mrs. Astor at Rhinebeck during the coming summer.

National Board of Review Helps the Screen in Japan

Some interesting facts are contained in a recent report received by the National Board of Review of Motion Pictures, New York City, from its correspondent in Japan, Mr. Tachibana, chief of the motion picture division of the government in Tokyo, who gives the following facts:

"Four and a quarter million feet of film was placed in circulation in Japan in the year 1919. Of this total three quarters was imported from foreign countries. In spite of difference between the viewpoint and standards of the Japanese and other nationalities, the imported films in the eyes of the local authorities came nearer to meeting Japanese requirements than did those of native make, since .8 per cent of the film made in Japan was excluded from exhibition while only 4.7 per cent of the imported film was debarred from the country.

Evidently Japan is one of the several foreign countries which are impressed with the importance of the constructive activities of The National Board of Review in addition to its preventive work. Mr. Tachibana writes, for instance, "I am not a little interested in the 'Better Film Movement' in your country. The Imperial Educational Association (of which I am a member) is going to publish the 'List of Selected Films, distributing to various educational associations throughout the country. . . . American films are drawing nearer and nearer to perfection and those who as I, have fostered their kinematographical taste in French and Italian films, have also become much interested in American films."

SCENARIO — PRODUCTION — DISTRIBUTION

THE OTHER FELLOW'S IDEA

Americanization Taught With the Touriscope Six Films

By H. B. Niver

(Underwood & Underwood, New York City)

TO the prospective immigrant, the world "America" has hitherto stood for freedom and opportunity;—freedom from oppressive government; freedom from landlordism; freedom from exorbitant taxation; freedom to live in one's own way untrammeled by the whims of Czarism and autocratic bureaucracy; freedom from enforced military service; freedom to own property and to engage in business; freedom of religion without exciting the jealousy and hostility of spying neighbors. And America stands for opportunity. Its vast area and natural resources, its manifold industries, and its growing centers of population and wealth, its millions of yet uncultivated acres represent worlds of opportunity still unconquered.

The roseate visions of our new American become somewhat clouded by his initial experiences in the New World. The methods of examination and inspection practiced at our immigrant stations—necessary of course for the protection of our social life—remind him too much of the government officialdom that he left behind. He is frequently misinformed as to the conditions on this side of the ocean, and when he has safely run the gauntlet of the immigration office, he is turned loose on our streets without protection or guidance as to his future movements. If he has money he is fleeced by sharpers, and if he is poor he falls into the hands of exploiters of labor. Under these disappointing eventualities he is apt to join the malcontents among the people of his own race and language and to become a menace to the peace of society.

Need of Awakening Americans

In these days we are coming to understand that the presence of a dangerous foreign element among us is due to our own short-sightedness and negligence, and a multitude of agencies are now at work on methods of redeeming ourselves from the errors which we have made in the past. It is recognized that our attempts to Americanize our foreign population must include also a scheme for awakening in Americans themselves a deeper consciousness of the spiritual meaning of Americanism. We can scarcely find fault with the alien among us for not feeling a spirit which we, ourselves, do not feel. The average native-born American lives a very materialistic life, and he seldom stops to think of the welfare of his country or of the spirit of its laws.

The films mentioned in the title of this article are for the purpose of emphasizing the most salient spiritual quality of American history and of American institutions—a quality which is a part of the very fiber of every true-born son of America. Whether he knows it or not, the quality is there, and it needs but the touch of circumstance to make it an active, vital force. The quality to which allusion is made is the love of liberty—nay, a passion and determination for liberty, which makes the sacrifice of life itself a pleasure. "Dulci et decora est pro Patria mori." We have learned—what we had almost forgotten—that beneath the staid, unpretentious, and business-like aspect of the everyday American there is a potential hero who knows how to die for the cause of liberty—even though it is for the liberty for a nation across the sea.

The history of the United States is one long story of the struggle for liberty. Every one of the thirteen colonies was planted in the name of "Liberty," and whatever restrictions at first existed tending to limit the civil or religious freedom of the individual fell away with their growth and development like useless husks from the ripening ear. The War of Independence was an eight-years' struggle for liberty; the War of 1812 was waged for commercial independence; the freedom of the American Republics was established through the Monroe Doctrine; the Civil War was fought to liberate the slave; the Spanish-American war was fought to free the remaining Spanish colonies from oppressive government; and finally, the World War was entered not only in behalf of the freedom of the seas, but also to save the freedom of of Europe. Here are the six leading periods of American history, each of which is characterized by the essential spirit of America—the spirit which was first expressed by Patrick Henry in a sentence which has become so familiar as to be somewhat musty, but which means today just what the words meant when first uttered: "Give me liberty, or give me death."

What could better teach the spirit of America than a review of these six periods of our history as a strife for liberty? What better method could there be for teaching the spirit of America to our alien population than to show these 300 views, each expressive of a distant phase of this long struggle for liberty? Each of the six films is independent of the others and tells its own story. Each film is intelligible when used without the lecture which has been prepared to accompany it. Captions are introduced whenever the interest of clarity demands it. The lectures have been prepared with the greatest regard for simplicity and accuracy. They are well written, and in the spirit of the events which they describe. They breathe the very essence and enthusiasm of the American spirit, without exaggeration, and without undue modesty. The truth is strongly, but not too strongly, stated. They are written in the style which the average European will appreciate. His nature is warm, his feelings intense. These expressive pictures will be to him fraught with deeper meaning than to the American, who has become somewhat calloused toward the heroic element of our history.

Subjects for Alien or Native Audience

Institutions and societies who are doing Americanization work cannot do better or more effective service for the promotion of the true American spirit than to exhibit these films wherever an alien audience—or for that matter, a native audience—can be gathered. A simple, familiar talk in the language best understood by the audience, or a reading of the lecture, is all that is needed to excite a profound interest in the pictures and the American spirit for which they stand. An easier method is merely to show the films, giving time to read the explanatory captions, which prepare the audience to understand the pictures that immediately follow.

The six subjects are as follows:

1. Freedom of the Land—Through the Revolutionary War.
2. Freedom of the Seas—Through the War of 1812.
3. Freedom of the Americas—Through the Monroe Doctrine.
4. Fredom of the Slave—Through the Civil War.
5. Freedom of Oppressed Neighbors—Through Spanish-American War.
6. Freedom of all Nations—Through the World War.

It should hardly be necessary in this connection to emphasize the enormous value of visual instruction. Time was when pictures were considered very well for children, and the primary school books were filled with them. But as the pupil grew older his book contained fewer and fewer pictures and finally in the high school and college they were omitted altogether. This has been found to be wrong. The method of acquiring knowledge is the same for all ages, and the illustration is never inappropriate—especially for the immature mind. The power of abstract reasoning is not highly developed among the proper subjects for Americanization, and pictures of the great men and the great events which have contributed toward the foundation and growth of American freedom are beyond all comparison the best means of teaching the American spirit.

Plan Interpretative Rather than Narrative

Although this series of illustrated lectures deals with American history in consecutive and chronological order, the plan is interpretative rather than narrative; that is to say, historical material is used to interpret the meaning of history, not in any abstract and philosophical manner, but in concrete and vivid form, and with the supreme object of teaching the true greatness of the American nation. Not its boundless area nor its great wealth; not its conspicuous position among the nations of the world today, nor its potential strength in men and arms—none of these things, but rather the pictures teach the greater truths for which America has always stood—that all men are born free and equal; that this liberty must be secured through just laws emanating from the people themselves—not imposed upon them by a stronger power; that this liberty spells equal opportunity for all; and that equal opportunity springing from liberty must be carefully guarded against encroachments of either single individuals or masses of individuals.

Besides this, these films and lectures are full of inspiration both for the citizen and for the alien. It is well to cultivate a just pride in our great national achievements. It is well to compare the just and generous treatment accorded to weaker nations with the harsh, exacting treatment accorded them by nations other than

(*Continued on page* 20)

Parent-Teacher Convention Told How Best to Utilize the Moving Picture

How to regard the moving picture, how, as it were, to train it, how to utilize it for the good of children, are matters dealt with by Orrin G. Cocks, secretary of the National Committee for Better Films, in his message to the National Congress of Mothers and Parent-Teacher Associations assembled in Madison, Wis., on June 7, 1920. A summary of his address follows:

"It seems just the other day that the moving picture first came into existence and many people persisted in looking upon it as an infant or a plaything while it grew before their very eyes into a good-natured giant. It now races about, full of life and activity, and sometimes its big feet descend upon some of the cherished ideas and traditions of people and smash them. There is no doubt about its growth and, like an awkward half-formed boy, this giant is troubled with growing pains. It won't walk straight. It hardly recognizes its strength and uses it in a blundering way. Sometimes it bellows when it need only talk. Sometimes it solemnly discusses 'piffle' and looks upon it as extremely serious. In its anxiety to get around among people, it treads on their toes and their feelings. It has also manners of the big boy. Sometimes they are awful. It gathers up our cherished ideas as playthings and soon leaves fragments of them all over the place. It does not mean to be bad but sometimes its anxious parents worry over it and fear lest it may never reach a dignified manhood; but have a little patience and before long the picture will round out as boys and girls have a way of doing.

What Moving Pictures Can Do

"We do not like our neighbors to observe only the loutishness of our youngsters, for if we are sympathetic parents we see remarkably fine things in them which may be hidden to the casual observer. Fine things also can be said about this over-grown infant. It plays the clown for many sober people who have almost forgotten how to smile and leaves a trail of laughter in its wake. It surprises the ignorant when they least expect it and transforms their ignorance into knowledge. It starts house-bound farmers and their wives into town. Its flashes of inspiration bring light to dull eyes. It helps tired working people to throw off the burdens of their toil. Sometimes with a shock and a shout it warns of dangers many do not see. It paints pictures that brighten and inspire. It has been a stalwart champion of sobriety. It weaves magic rugs for people to ride upon to mountain, city and distant lands. It drops down into minds 'the stuff that dreams are made of.' It dances on before the people in their march to democracy. Here is a child with great capacities which require the guiding hand of parents and teachers. One of the forces which will discipline this giant and bring it to self-consciousness is the Better Film Movement.

Co-operation of Parents Urged

"The work of selecting moving pictures for wide-awake, restless, mischievous youngsters, beset with difficulties though it be, is an easy task in comparison with that of arousing the fathers and mothers to the necessity of building up a demand for the kinds of exhibitions in their towns which will continuously supply the entertainment boys and girls need. The ultimate and final responsibility, however, rests squarely upon the shoulders of parents. It is impossible to shift this upon others. Even in this modern age, parents who love their children will assume some authority over their time, amusements, and spending money. I urge therefore that parents take an active and constant interest in the pictures as well as the studies of their children. The same process of selection which has been applied to the school, the library, the theater, public recreation work and religious teaching must now be applied equally to the moving picture."

In order to answer the question as to whether a plan of selected entertainment for young people is a success, illustrations were given of what is being done along this line by parent-teacher associations, by teachers and community groups throughout the country. The plan has proven itself a success wherever there are committees willing to give their time and energy both in interesting the local exhibitors and in building up in homes, schools and churches a community-wide support.

The Department of Interior, Bureau of Education, Washington, D. C., has recently published an interesting pamphlet entitled "Educational Institutions Equipped with Moving Picture Projection Machines." It is dated December, 1919, and tabulates the replies received to over 38,000 questionnaires sent out by the visual instruction section of the division of educational extension to locate the moving picture projection machines in the United States that are used for purely educational purposes. Out of 16,351 educational institutions which reported, 1,129 were equipped with projectors at the time. A goodly number of other institutions were planning immediate installations and doubtless many more schools and colleges have joined the ranks of the progressives since that date. An explanatory note states that this summary is "presumably incomplete only and not inaccurate."

Methodist Centenary Committee Favors Use of Moving Pictures in Religious Services

Notices have appeared in New York, Cincinnati, Chicago and other dailies to the effect that an announcement has been made by the Methodist Centenary Conservation Committee in New York that moving pictures would be added to religious services. In Cincinnati the announcement was favorably received by most of the churches. Rev. W. H. Wehrley, district superintendent of Methodist churches there, said of the plan: "There seems to be no reason why a great agency like moving pictures should be purely a commercial proposition when it can be made a vital factor in church work." John B. Ascham, pastor of the Avondale Methodist church, expressed his opinion as follows: "The only difficulty that has ever blocked the minister in his use of films is expense in obtaining the kind he wishes to use. We all recognize the value of films." Rev. J. S. Tull, of the Camp Washington Methodist church, as well as Rev. Arba Martin, of the Walnut Hills Methodist church, stated that he was heartily in favor of the use of pictures to supplant or supplement sermons. An objection was raised by O. L. Seward, who stated: "This idea is just another pipe dream. Pictures in the churches have not proved a success. They are impractical. As for motion pictures to illustrate the sermon—it is my idea that preachers should make their own pictures."

The Chicago Post has the following to say of the movement:

"Remember when you were a small boy and sat in a hot, stuffy pew in a hot, stuffy church on a hot, stuffy Sunday morning, while the preacher droned through an interminable sermon? Sometimes you caught flies in your hand or folded the church bulletin up into a flytrap. Or you helped pass away the time by drawing little faces in the O's on the title page of the hymn book. When the preacher would arrive at 'fourthly,' you knew the ordeal was half over. When he reached 'fifthly, brethren,' it was only fifteen minutes more till 'one last word and I am done.'

"The small boy of the coming generation will not have to resort to fly catching or to marking up the hymn book to endure the service. The hours will pass on golden wings. For movies will replace the sermon. Instead of 'fourthly' it will be a four-reel film. The centenary conservation committee of the Methodist Episcopal church has come to the conclusion that movies are the thing, and expects soon to introduce film sermons into the Chicago churches.

"Of course there will be no train robberies or holdups, no harem queens, adventuresses or anything so lurid as all that. But the pictures won't be exactly tame, either. Missionaries in all parts of the world, from Greenland's icy mountains to India's coral strand, are busy making views of life in those far lands where only man is vile. African pigmies, Eskimos, Arabs, head-hunting Dyacks and Fiji Islanders will march out upon the silver screen. The various activities of the church—these, by the way, do not include fly-catching—will be shown."

An announcement in the Syracuse Journal states that the Methodist Episcopal church, through its centenary committee, has issued a "white list" of pictures suitable for religious meetings in answer to 3,000 Methodist ministers, who, through a questionnaire, have requested that moving pictures be made a part of the service. A number of Methodist churches in this eastern city have already instituted moving pictures and others will follow rapidly.

The Other Fellow's Idea

(*Continued from page* 19)

the United States. This is not bombast; it is not "tooting" the American horn. It is merely telling the truth. And the whole truth of our history can be told without a blush. For whatever has been done by America or by sections of America, it was done because it was believed to be right. There are few nations of which this may be truthfully said. It is such truths as these that must be taught to the children in our schools and to the aliens who come to make their homes among us. It is these truths that will inculcate the spirit of America better than anything else. We want freedom for ourselves—but we want it for all the world besides.

The mere knowledge of this fact will create a love for America in any mind not totally depraved or criminal. Above all else it is the duty of the man that loves his country, and who would make others love it, to exemplify in his life what he advocates with his lips. The one who exhibits these films and undertakes to tell the story that they teach must be himself a true American. He must feel the enthusiasm that he would create. He must understand the history of his country and the great principles for which she has always stood. Such a teacher will have no difficulty in inspiring a love for America as the only land which combines liberty and opportunity for all.

The nature of the touriscope and the method of showing still pictures on films was fully explained in the February number of this magazine.

Moving pictures of Longfellow's classic "Evangeline" were recently shown to the inmates of Clinton prison, Dannemora, N. Y.

Projection

Edited by M. BERNAYS JOHNSON
(Projection Division Westinghouse Lamp Company)

Questions on projection will be answered by this department provided addressed and stamped envelope is enclosed. Address Projection, Reel and Slide Magazine, 418 South Market Street, Chicago, Ill.

A HANDBOOK of general information on motion pictures and motion picture equipment has been issued as Bulletin 82, by the Bureau of Education, Department of the Interior. The purpose of the pamphlet is to enable the educator to have at least a general knowledge of the mechanical elements involved in this new device for teaching, and to answer the more pertinent questions incident to the purchase, installation and use of moving picture machines. Regarding portable versus non-portable projectors the bulletin states:

"In the selection of a projection machine, the first consideration is the resultant picture. It should be well lighted and of sufficient size for the audience. For an audience of 50 to 100, a well made portable machine and a five-foot screen are usually acceptable. For larger audiences it is obvious that a larger screen is required and in ratio a larger amount of light. For audiences of 500 to 1,000 a 10-foot screen is about right. A screen of this size will require an arc light, though a special filament lamp may be used. Filament lamps used for projecting motion pictures are specially made for the purpose as to size and shape, but are in principle the ordinary electric bulb, which is in daily use in the home. The amount of light required is also measured by the kind of screen that is used. The subject of screen is treated in another paragraph.

Types of Projectors

"The older types of motion picture machines are still made to project both lantern slides and motion pictures, though recently designed machines are made to project only motion pictures. One reason for this is that lantern slides are almost sure to be cracked or broken by the great heat incident to the strong light necessary to project motion pictures. The area of a lantern slide is about eight times the area of a motion picture 'frame,' and requires, therefore, much less light for the same screen brilliancy. Certainly a much more compact, lighter and simpler apparatus can be built when the picture projector and the slide lantern are built each for its own purpose.

"There are two acceptable sources of light for motion picture projection, i. e., the electric arc for long throw and large screens and the electric incandescent lamp for shorter throws and smaller screens. Acetylene or other gas lights are not suitable. For large pictures and long throw (distance from machine to screen) the arc lamp only can be successfully used. Incandescent lamps which are made specially for the projection of motion pictures give excellent results. They are of tubular bulb and filament construction which projects excellent, well-lighted pictures up to 12 feet in width and 75 feet throw. They are lighted by turning a switch and thereafter require no further attention.

"For the operation of a motion picture projector electric current is necessary, but as there is no standard in electric current characteristics, the projector manufacturer must know what current is available in the place where the projector is to be used. The usual voltage is 110. It may be that your electric light company will advise you that your current is 220. They may prefer to sell you current on this basis, but it is also probable that inside of the building the 220 volts is distributed on a three-wire system. If so, this makes 110 volts available for your use. This voltage may be either direct current (D. C.) or alternating current (A. C.). If your current is direct current, the projector manufacturer will need to know the voltage. If alternating current, advise him of the voltage, phase and cycle.

Equipment Needed in Rural Districts

"When making inquiry about a projector, give above details about your electric current and ask the advice of the manufacturer as to the type of electric lamp and use of rheostat or transformer.

"For motion pictures in the country a gasoline motor and electric generator are required. These outfits are built as a unit, are self-starting, use kerosene as engine fuel, and can be carried about with a projection machine, on a small automobile or on a trailer. Such an outfit and a good screen will produce good motion pictures.

"The illumination of the screen depends upon the size of the screen and the 'throw.' The brilliancy of different size screens with a given light is in direct ratio to their areas; while the light required for a given area of illumination must be increased about 50 per cent of the increased 'throw.' The size of any picture is increased with increased throw, although the same size picture can be obtained at different throws by changing the projecting lens. Motion pictures should be projected on the front of a screen; that is, on the side next to the audience. Projection through the screen from the back involves a loss of light of 50 per cent or more, in addition to which it strains the eyes.

"Projection of pictures in the daytime can not, of course, equal pictures projected at night, unless the room can be made equally dark. Many assembly rooms in schools are equipped for daytime projection by fastening permanently around the inside of the window frame a strip of wood painted black and projecting from the window frame, and parallel with the sash, about 3 inches. When the window shade is pulled down between the window and this strip, the strip prevents light leaking into the room around the edges.

"Even a small amount of daylight weakens the picture and strains the eye. Test out these conditions before you start projecting. A simple test is to darken the room, wait until the eyes have become adjusted to the conditions, and if you can then discern objects so that you can move freely about, there is still too much daylight entering the room.

"Wherever screen installation can be made permanent—that is to say, where the screen can be installed and stretched in a frame from which it does not have to be removed from time to time—a metallic-coated or highly reflective screen is by all means advisable. The screen and frame can be moved wherever space permits. There are a number of these screens on the market, and any reputable motion picture equipment concern can be depended upon for information and advice in purchasing. Where the screen can not be permanently installed, but must be rolled on a roller or folded, a plain white canvas screen coated with kalsomine, or any of the standard white-coating formulas on the market, is advisable. Any motion picture supply will furnish either the coating material or the formula for same."

Conditions to Govern Selection of Projector

On projection machines the bulletin has the following to say:

"Which machine to install must be governed by the nature of your conditions and your work. If the machine is to be installed permanently in your building, you are advised by all means to provide a standard professional machine. Your projection will then not suffer in comparison with that of the theater. Prices for the professional machines range from $225 to $500, according to the equipment selected and the educational discounts offered by the manufacturers of these machines.

"If you have occasion to move the machine from building to building, or if it is for use in the country, one of the so-called 'portable' machines (employing standard width films, however) will be needed. The use of portable machines is inadvisable, except in sparsely settled communities. A motion picture projector is a fine piece of machinery; constantly moving it from place to place is injurious in the same manner that it is to constantly move any piece of laboratory apparatus of fine adjustment. A motion picture may cost $50,000 to make and if poorly projected because the machine is not in condition, or badly operated, or insufficient light, most of its value may be destroyed. Operating a motion picture projector requires instruction, experience and a knowledge of the 'why.'

"In all permanent installations the use of motor-driven projectors is preferable to those operated by hand crank. A motor-driven projector insures a steadier picture. Most beginners project at too low a speed. Speed up the action of your machine

(*Continued on page 22*)

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Pleased Pastor Writes of Changes Brought About by the Use of Moving Pictures

La Mesa, Cal., July 12, 1920.

Dear Mr. Editor:

I very much enjoyed reading some of the articles in your last issue of the MOVING PICTURE AGE relative to the success of the moving picture in church use, and thought to write to you concerning our success with pictures, as we consider it to be more or less phenomenal.

La Mesa, California, is a little city of 1,200 inhabitants, and is located some eleven miles from San Diego. There are three churches in La Mesa: a Baptist, a Congregational and a Methodist. As it happens, I am the pastor of the Methodist Episcopal church. We began our ministry in this city—meaning by we, my wife and I—in October, 1919. As is so often the case, we found the morning service well attended. In the evening the attendance was very nominal. The Sunday school was far from flourishing; and I'll venture to say that of our 200 students in the high school and grammar school, not more than 60 or 70 were in the three Sunday schools.

In the face of such a situation something had to be done. Luckily, there were some far-sighted men on my official board. They said, "Let's try moving pictures." So they purchased a machine—to be correct, one man on the board purchased it—which proved to be a little small for our auditorium; but, nothing daunted, they went to work and procured a machine amply large for our use. Then, with somewhat anxious hearts, we sat back to view the results of our plan.

This is the plan: We show pictures on the second and fourth Tuesday night of every month. Every boy or girl, in attendance at any Sunday school in the city for two successive Sundays previous to the picture show, was given a ticket which admitted him free. This rule holds good for all children under sixteen; and, what is more, they are not allowed to pay their way in—they are admitted *only* by ticket. All persons over sixteen years of age are admitted by silver offering, the offering being used to defray the expenses.

Immediately there was a decided change noticed in all the Sunday schools. Our own school leaped forward with fine rapidity; and even though the Methodists are financing the deal, there are other schools which have benefited more than ours. There are 160 students in our grammar school—and since the sixteen-year-old rule applies mostly to the grammar grade students, it is our best criterion to judge from—and out of the 160 nearly everyone is in some Sunday school.

The church is always packed. We were forced to erect bleachers early in the game, which were placed in a room just back of the church auditorium, so as to accommodate the people. These bleachers are the most popular seats at the performances we have shown. Among some of the fine pictures are: "Daddy Longlegs," "Hearts of Men," "The Busher," "Mrs. Wiggs of the Cabbage Patch," "The Blue Bird," "Rags," "In Wrong," "Shoulder Arms," which, by the way, has proven to be the most popular we have yet shown; "Anne of Green Gables" and "The Dub."

On Sunday evenings we have instituted the one-reel picture prelude. We have been showing Red Cross pictures, and have commenced showing Outing-Chester scenics. The result is a full church every Sunday evening. To say we are happy puts it mildly. In the words of that great American patriot, we are "dee-lighted," and we no longer look upon the moving picture as a menace, for we have found in the clean picture a mighty impetus and help.

Sincerely, H. I. RASMUS, JR.

Pastor First Methodist Episcopal Church.

New Educational Film Library

Ford Motion Picture Laboratory is engaged in the production of an educational film library, to be known as the "Ford Educational Library," that will provide for the public and private schools and colleges of every nation in the civilized world films distinctly for class-room use in the way that will make them of great value and easy to obtain. By placing at the service of every educational institution a product based on the principles of sound pedagogics and edited by leading professors of the universities of the United States and competent authorities in screen instruction in the schools, Henry Ford not only will supply school needs but will fulfill the ambitions of the pioneer professors and instructors, until now seriously handicapped in their efforts to secure films designed by teachers for teachers' use in class-room work. On September 1, the first issue of this Library will be available to every school in the United States. The company states that the subject will be specially prepared for use in any class-room by members of the scholastic profession who are experts in their particular line and the units as arranged will be distributed under a plan that will fully meet all conditions in each school, whether the schools be large or small. The library will further offer to every university and college in the United States facilities for the production by their own professors of films for world-wide school use in any quantities that may be necessary to meet the constantly increasing demand.

Doctor S. S. Marquis, former dean of St. Paul's Cathedral, Detroit, Mich., who has represented Henry Ford for a number of years, will have general charge of the Ford Educational Library. Dr. W. H. Dudley, chief of the Bureau of Visual Instruction, University of Wisconsin; Professors Charles Roach, Visual Instruction Service, Iowa State College of Agriculture and Mechanical Art; J. V. Ankeney, Visual Presentation Department, University of Minnesota and W. M. Gregory, Director of Visual Instruction, Cleveland, Ohio, Normal Training School, are associated and actively engaged in the editing and final review and approval of the films. Distribution and general subscription arrangements will be supervised by Messrs. Fitzpatrick & Elroy, 202 So. State street, Chicago. John P. Brand, former managing editor of MOVING PICTURE AGE, will assume the duties of general manager of distribution and subscription. The company writes:

"The making of this film library will in no way conflict with the entirely separate production and distribution of the "Ford Educational Weekly" which, as a popular means of general entertainment and instruction, has proved itself of great value. Special buildings containing all necessary and up-to-date laboratory and photographic equipment have been prepared for the new Ford laboratory because of the enlargement of its activities and it is now in full operation. Every mechanical device that can be used to promote the production of the library and "Ford Educational Weekly" has been installed and the laboratory itself stands as a finished example of scientific and economical motion picture production on a large scale.

"The first issues of the Ford Educational Library are but a part of the output that will follow, covering the entire field of visual education. Plans for production and distribution are such that a maximum supply of the best films that can be made by the most prominent educators will be finished and supplied to the world. The founding of the library marks another forward step in the motion picture industry and the realization of the desire of the prominent teachers and students of the world."

Projection

(*Continued from page 21*)

until you are approaching the point where the movements of the people or objects are unnatural. A speed slightly slower than this will be found the most efficient. It is difficult to learn the operation of a motion picure projector from a book of instructions. You might learn to operate a motor car in the same manner. From the standard of economic and satisfactory results, it is best to secure some instruction and information from an experienced operator. This is usually possible by inquiring at any place where motion pictures are shown. The following is a list of the items we advise learning from an experienced operator:

"1. How to set up a projector properly, eliminating vibration of the picture.

"2. How to operate the machine, including tension on the take-up, focusing, adjusting light so as to eliminate shadows on the screen, etc.

"3. How to 'thread' film through the mechanism.

"4. How to rewind film, which side out and which end up.

"5. How to patch a break in the film.

"6. What labels, in addition to the address, are required by law on packages containing film.

"Experience shows that young men and women in the schools who have learned to operate projectors are often able to give a better exhibition than the professional theater operators. The following are the rules to be observed in installing a motion picture projector:

"1. Secure from the proper state authorities, city or county officials, and board of fire underwriters a copy of the existing rules and regulations governing the installation and use of motion picture apparatus and films. This will be a guide as to the handling and storage of film, insurance regulations, etc. 2. Decide upon a room or hall that is to be used. 3. Locate the place where the projector will stand and where the screen will hang. 4. Measure the distance between these two points. 5. Consult the company that manufactures your electric current and ascertain the voltage it can supply. 6. Secure from the company that insures the building a permit for the installation of a motion picture projector.

"7. Purchase projection outfit, metal cabinet with spring-hinged doors for holding reels, screen, booth, if required, pair of rewinders, patching block, bottle of cement, shipping labels, caution labels, special cement for fastening labels to metal shipping cases (glue or paste will not hold). 8. Engage competent electrician to install proper size cable for the electric current required. Also install on the ceiling of the booth one ordinary 16-candlepower electric lamp, with pull chain switch. 9. Place inside of booth near door one pail of sand, one pail of water, and one small hand fire extinguisher. Also place sand, pail of water, and extinguisher near booth outside of door. Do not fill pail so full of sand that it can not be easily lifted and thrown out. This is best determined by a test.

Slides

Questions on Lantern Slide Subjects will be answered by mail if stamped envelope is enclosed in addressing this department.

Slides at Northern Baptist Convention

By Mary MacKellar

The stereopticon slide, for so long associated with travelogues, lectures and entertainments, amusing and educational, was an important feature of the Northern Baptist convention held at Buffalo, N. Y., June 23 to 29, in completing the plans for the New World Movement. As it was most important that the delegates be made thoroughly familiar with the fields of work and future needs of missions, both home and foreign, five or six lectures were arranged as part of the main program.

Two of these "missionarylogues" were given by Dr. S. Earl Taylor of the Interchurch World Movement, on "Present World Conditions." Mr. Vinton, a former Baptist missionary to Burma, covered the needs of the hour, the work accomplished and to be continued, in the rest of the series. These lectures have been written with a view to future historical value. They will be reproduced and put in depositary vaults where they can be obtained by churches generally for use in the prosecution of the work.

* * *

Besides these illustrated lectures, two talks arranged for the attractoscopes were on display in the exhibit hall where all phases of the work in the various countries touched by the denomination, were exhibited in booths around the hall. One of these lectures which ran continuously, is on home missions, taking the spectator through the work in one of the cosmopolitan cities of the United States. The other tells the story of the boy who came from Poland, his life there, and his Americanization here through the efforts of the Northern Baptist settlement work and community centers.

* * *

About 500 slides were selected from the vast number in the cases at headquarters for display in special racks, arranged with a light behind the slides, where visitors were permitted to study the conditions in the various fields, thus enabling them to decide intelligently on the proper distribution of the funds collected during the $100,000,000 campaign of the New World Movement. During this campaign 95 sets of lectures based on a general survey of the field were given to help in the raising of funds. The lectures were illustrated with more than 6,000 slides.

There were eighty-five "quicken lectures," a sort of pocket edition of selected scenes and snappy slogans to inspire and quicken the field men and their workers during the last days of the drive. Under this plan 2,200 slides were mailed. In addition one slide was mailed each week for four weeks to each of the moving picture houses. Harry S. Myers, in charge of this department of the work, said:

* * *

"The slide has proved an indispensable factor in putting the subject before the people in a forceful, convincing comprehensive manner. The slides used by the Northern Baptists cover subjects from China, India, the Philippines, Africa, Cuba, Mexico, Europe, the war western slopes of the United States and the dingiest corners of our great cities.

"Probably seldom before has the usefulness of the stereopticon, the motion picture machine and other projection devices been so thoroughly emphasized as an adjunct to church work as the exhibition of these devices at the thirteenth annual meeting of the Northern Baptist Convention in Buffalo, from June 23 to 29. Out of some 5,000 visiting delegates and spectators who thronged Broadway Auditorium, where sessions were held, estimates place the number of daily visitors to this department at from 500 to 8,000.

"Extending the visualization, two motion picture machines were used. One, a Univedsal Film Corporation machine, showed the film version of 'Joseph and His Brethren.' Pictures were also shown of social service work of the American Baptist Home Mission Society, as well as of work of Baptist missionaries in Central America, the latter having been prepared under the direction of C. S. Detweiler, superintendent of the Latin American section of that body. A Pathe weekly, using standard size film, entertained visitors with a series of unusual animal life studies. A Graphoscope machine was used to show some of the films.

"We were fairly deluged with questions about various types of projection apparatus by delegates who were anxious to increase the efficiency of the 'church back home.' These questions were doubly interesting because of a survey which had been made a few weeks before. In answer to a questionnaire asking whether their church had stereopticon or moving picture machine, 245 pastors replied that the church or the pastor owned a stereopticon. Forty-seven pastors answered that the moving picture machine was a part of their church equipment. In some cases the church owned both, but these were rare instances.

"The questionnaire also disclosed a growing interest on the part of many churches as to the cost of moving picture machines, cost of installation, operation and kindred matters. Some fifty churches were in this class, while a dozen others are buying stereopticons. The churches asking about the motion picture machines were often anxious to secure a type which would be able also to use lantern slides. All were keenly interested in finding out about films which would fit in with their program.

"In a dozen or more instances it was shown that churches were taking advantage of opportunities to rent motion picture machines, while about the same number were buying stereopticons. It was further disclosed that in some of the middle western states Baptist pastors are taking advantage of the free lectures, travel and educational slides furnished by state educational departments or by college or university libraries."

* * *

Mr. Myers stated that the Baptist stereopticon department is to have its supply of slides augmented in the near future by some 2,000 or more negatives which are on their way from Rangoon, Burma. These were taken within the year by Herbert Vinton, an expert photographer who was detailed from Baptist mission forces for this special purpose. Mr. Vinton is also to travel through China, Japan and the Philippines during the coming winter months on a similar mission. The pictures which are on their way to this country were taken in Burma, South India, in Bengal-Orissa and Assam Provinces of India. These are expected to be used in making up three new lectures on foreign work, Mr. Vinton having prepared these manuscripts. There will be a new lecture on the Hopi Indians, these having been prepared by Mrs. Ransier, a mission worker. These four new lectures will be made up and 80 sets of slides will be made available during the coming fall.

Mr. Myers also stated that he is making preparations to put in his department films of Baptist activities which have been made by survey parties of the Interchurch World Movement in the Far East.

The National Geographic Society has made arrangements to issue its splendid collections of pictures on separate sheets, in a size suitable for schoolroom use, and in series edited to fit various courses of study. Many school boards have ordered these sets extensively for every building, feeling that they are a valuable aid to visual education. One of the newest sets off the press includes a series on Eskimo and Sahara life, the United States, and land, water and air.

The growing recognition of the value of visual instruction in the schools and colleges of the country, and the realization that the best results can be gained from a combination illustration of still and moving pictures perpetuates the use of the lantern slide for school purposes.

An illustrated lecture on "Ben Hur" was given at the First Congregational church, Port Huron, Mich., by Rev. Matt Mullen, the pastor.

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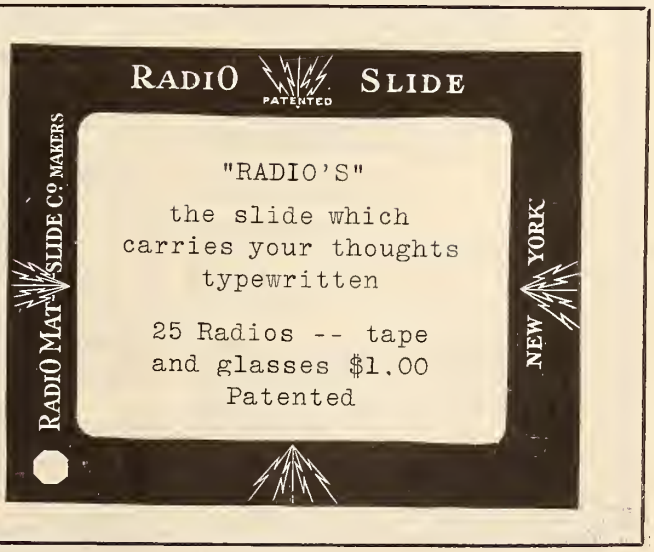

NEW INSTRUCTIONAL Films and Where to Get Them

Travel, Literary, Industrial, Topical and Comedy

Films for the Family Group

(Received and listed by the National Motion Picture League of New York)

The following list of endorsed pictures is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome f r children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs and theater managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.

FAMILY FILMS

(Recommended for Young People and Adults)

Love's Harvest. Reels, 5; Exchange, Fox. Remarks:—Shirley Mason. In part 1, cut scene of girl sticking out tongue. In part 4, cut sub-title, "blame sight," etc.

Humoresque. Reels, 6; Producer, Cosmopolitan; Exchange, Famous Players-Lasky Corp. Remarks:—Story by Fanny Hurst. Featuring Alma Rubens. In part 1, cut scene of boys' struggle for cigarette butt. In part 5, cut sub-title, containing the words, "Little devils of French girls, etc." Cut all views of imbecile.

Edgar Takes the Cake. Reels, 2; Exchange, Goldwyn. Remarks:—Edgar Comedy. In part 1, cut sub-title, "darn old fool."

The Story the Keg Told Me. Reels, 3; Exchange, the New Era Films, Chicago. Non-theatrical department. Remarks:—Camper on a canoe trip, finds an old keg at the bottom of the lake and takes it to his camp, and that evening as he sits smoking the spirit of the keg relates to him a strange story.

Bab's Candidate. Reels, 5; Exchange, Vitagraph. Remarks:—Corrinne Griffith. In part 2, cut sub-titles, "confound you" and "For Heaven's sake." In part 3, cut scene where man sticks out his tongue. In part 4, cut sub-title, "Confound you." Story of love and politics.

Remodeling Her Husband. Reels, 5; Exchange, Famous Players-Lasky Corp. Remarks:—Dorothy Gish. In part 3, cut to flash, view of girl on park bench. A comedy. The plot, which consists solely of the marital complications in which a flirtatious young husband becomes involved and is finally reformed.

Beating Cheaters. Reels, 2; Exchange, Famous Players-Lasky Corp. Remarks:—Mr. and Mrs. Carter De Haven. A newly-wed comedy.

JUVENILE FILMS

(Recommended for Children Under 12 Years of Age)

The Ride of Paul Revere. Reel, 1; Exchange, New Era Films, Chicago. Non-theatrical department. Remarks:—The historic ride of Paul Revere, taken on the actual scene of his ride. The captions are the lines of Longfellow's poem.

CHURCH FILMS

(Suitable for Church Services)

In the Holy Land of Today. Reel, 1; Exchange, Merit Film Corp. Remarks:—Absalom monument, site of temple, David's tower, graves of patriarchs, pool of King Solomon, the wailing wall, etc.

INSTRUCTIONAL FILMS

International News, Vol. 2, No. 29. Reel, 1; Exchange, Universal. Remarks:—New Haven, Conn., the Resolute and the Vanitie in trial race, close-up of Vanitie; Chicago, navy star athletes in training; Chicago, G. O. P. convention overcrowds city; foreign glimpses, Panama City. General Pershing. Cut cartoon.

International News, Vol. 2, No. 30. Reel, 1; Exchange, Universal. Remarks:—Helsingfors, Finland, pictures from the new republic, President Stahlberg; scenes from Yosemite Valley; City Island, the baptism of Shamrock IV; Antwerp, King Albert of Belgium at opening of new flower garden; Paris, a new art museum being opened; Madrid, Spanish rent payers in demonstration against landlords; New York City, children in mass athletic drills, latest method approved by the medical fraternity to abolish many of childhood's ills; Seattle, Wash., students in new water sports; San Francisco fire destroys six grain plants; Atlanta, Ga., ground broken for new municipal golf course; American artillery penetrating the tropical wilds of Panama in difficult maneuvers; San Francisco, the sulky racing season opens in the West; pictures commemorative of Memorial Day, 1920.

Pathé News, No. 42. Reel, 1; Exchange, Pathé. Remarks:—City Island, trial races between the Resolute and the Vanitie, mast of Resolute snaps off; London, French and English girls in football games; Orleans, France, celebration in honor of the French national heroine, Marshal Foch saluting the blue and white flag of St. Joan of Arc; Mexico City, pictures of the late Venustiano Carranza, General Alvaro Obregon, head of the new Mexican revolution, entering Mexico City.

Pathé News, No. 43. Reel, 1; Exchange, Pathé. Remarks:—Los Angeles, "baby Blimp" only 100 feet long; Mexico City, celebrating the end of the revolution; Detroit, Mich., one-track street cars; pictures from East Poland; City Island, the launching of Shamrock IV; San Remo, Italy, Marshal Foch, Admiral Beatty, Robert U. Johnson, Prime Minister Nitti and Lloyd George at conference; Benton Harbor, members of the "House of David" in baseball game.

The Isle of Desire. Reel, 1; Exchange, Educational Film Corp. of America. Remarks:—Robert C. Bruce scenic.

Little Comrades. Reel, 1; Producer, Ford; Exchange, Goldwyn. Remarks:—Institution for sick and crippled children, examination once a week, toothbrush drill, sleeping in the open, playtime, a shower of baths, industrial training for crippled, blind children taught to read and use typewriter, study room, summer vacation.

Jubilant Trieste. Reel, 1; Producer, Kineto Co. of America; Exchange, Cinema Classics. Remarks:—Kineto Review No. 6, Trieste, formerly the greatest seaport of Austria-Hungary, leaving Venice, passing the famous white castle of Miramore and Pirano, protected by the flag of liberty, fishing boats again resume their peaceful occupation, the Austrians destroyed the docks of their former U-boat base, enormous crowd gathered on the sea wall to get the first glimpse of the vessels bearing the king and his soldiers, submarines carried troops, landing battalions of marines from destroyers, General Pettiti, the Legion of Garibaldi greets the general, women of Trieste march singing through the streets, San Giusto and the prison of Nazario Sauro.

Charles Urban's Movie Chats, No. 7. Reel, 1; Producer, Kineto Co. of America; Exchange, Cinema Classics. Remarks:—Showing the making of Irish cloth, after shearing, the wool is washed, dried and dyed under the most primitive conditions, warping and spinning on reels, in an old water-driven mill, in Connemara, an up-to-date cloth mill in Galway, the finished cloth, an Irish gentleman fitted out in Irish cloth. Young gold finches being fed by mother bird. The formation of chemical crystals, antipyrine, potassium bromide, chloride of tin, chlorate of strontium, perchloride of ammonia, chlorate of sodium, quinol, chlorate of potash. Otter hunt, during the early summer in the midlands of Englnad.

New Screen Magazine, No. 69. Reel, 1; Exchange, Universal. Remarks:—Syrup time in Texas; a typical cane mill in the Lone Star state; magic faces of the Red Man, masks used by medicine man, carved from one piece of wood, then painted, no two alike; advcntures of Cinema Luke; cut Laughographs.

Niagara. Reel, 1; Producer, Prizma; Exchange, Select. Remarks:—Scenic.

International News, Vol.. 2, No. 31. Reel, 1; Exchange, Universal. Remarks:—New York City, Memorial Day parade, Alexandropol, Asia Minor, poverty and starvation among the thousands of inhabitants; Boston, police are keeping after violators of the prohibition amendment; Philadelphia, college field meet, in which new world records are established; pictures of the navy crew winning the rowing honors in a closely contested race; Oakland, Cal., "Daredevil" Frank Rose going after speeders in the clouds; Atlantic City, new non-inflammable suit for aviators is tested; Chicago, Republicans at the convention, Senator Hiram Johnson, General Leonard Wood, Senator Warren Harding, Gov. Frank O. Lowden, Herbert Hoover, Senator Miles Poindexter, Gov. Henry J. Allen, Gov. Calvin Coolidge, General John J. Pershing and Will Hays.

International News, Vol. 2, No. 32. Reel, 1; Exchange, Universal. Remarks:—Orleans, France, honors Joan of Arc; New York City, wrestling match; Chicago, pictures from the G. O. P. convention; New York City, General Pershing and Herbert Hoover honored by Columbia University; City Island, pictures of Shamrock IV; off Newport, R. I., Resolute and Vanitie in neck to neck race; Madrid, Spain, Memorial Day festival; Atlantic City, new aeroplane, all metal and fireproof.

International News, Vol. 2, No. 33. Reel, 1; exchange, Universal. Remarks:—Marathon race; New York City, children in setting-up exercises; Wellesley, college girls in rowing race; France launches new type of superdreadnought; Newport, R. I., Vanitie and Resolute in trial race; Chicago, pictures from the G. O. P. convention; Belmont Park, horse race; Los Angeles, Cal., a new "sky express" on trip to San Francisco, glimpses of state highways between San Francisco and Los Angeles, above the oil fields of California.

Tree Magic. Reel, 1; exchange, Robertson-Cole. Remarks:—Scenic.

Wanted, An Elevator. Reel, 1; exchange, Educational Films Corporation of America. Remarks:—Outing Chester Scenic. Awe-inspiring heights of nature.

Falling Waters. Reel, 1; exchange, Educational Films Corporation of America. Remarks:—Robert C. Bruce Scenic.

A Gold Star Pilgrimage. Reel, 1; Producer, Burton Holmes; exchange, Famous Players-Lasky Corporation. Remarks:—Scenes from the devasted fields of France where the American soldiers lost their lives, poppy and daisy fields in bloom, towns being rebuilt, the National Cemetery with graves carefully tended. Scenes around Argonne, Belleau Woods and Chateau Thierry, etc.

A Dog Musician. Bray Pictographs No. 443. Reel, 1; exchange, Goldwyn. Remarks:—Dog playing the piano. How we breathe, animated cartoon. "Out of the Inkwell" cartoon.

Making the Dirt Fly. Bray Pictographs No. 442. Reel, 1; exchange, Goldwyn. Remarks:—Giant steam shovel that takes up ½ ton of dirt each time. People you'd like to know. Maurice Maeterlinck, the Belgian philosopher, in his home, and on his visit to America. "Jerry on the Job" cartoon.

Pathe Review, No. 50. Reel, 1; exchange, Pathe. Remarks:—Pathe-color, scenes from Algeria. New buoy's for old, showing how new buoy is replaced after an old one is taken up. Stunts as performed by the best athletes in France. Pathe slow-motion camera. Ditmars' film, how music affects animals, playing a phonograph at the Zoo. How Seidlitz powders are made. Spanish dance.

Pathe Review No. 55. Reel, 1; exchange, Pathe. Remarks:—Pathe-color the land of famous china, scenes from Limoges, France, the China museum, Castle of Bort, along Vienne, the river that flows through Limoges. Pictures of mica and the various ways in which it is used. Novagraph slow-motion photography, the tearing clutch, that tears a pack of cards in three pieces. Ditmars' film, Zoo and Zero, bears enjoying snow and ice, mealtime

(Continued on page 26)

Fill In and Give This to Your Nearest Theater Owner

Proprietor..... Theater, City.

I am anxious to have my young people see, and myself should like to witness, an exhibition of the following moving picture feature:

Name of picture.....

Producer..... Exchange.....

If your theater is willing to regularly exhibit films of this class and type, you may count on the regular attendance of members of our institution and their friends.

Signed.....

Date..... Address.....

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Absolutely the best results in Moving Picture Projection are assured through the use of apparatus recommended and sold by UNITED THEATRE EQUIPMENT CORPORATION.

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Hallberg Portable Projector and Featherweight Electric Light Plant. A complete motion picture outfit that makes its own electricity for operating the M. P. Projector. Weight of complete outfit, including projector, 125 lbs. Price $500.

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DETROIT, MICH.—57 E. Elizabeth St.
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H. T. EDWARDS, President — J. H. HALLBERG, Vice President

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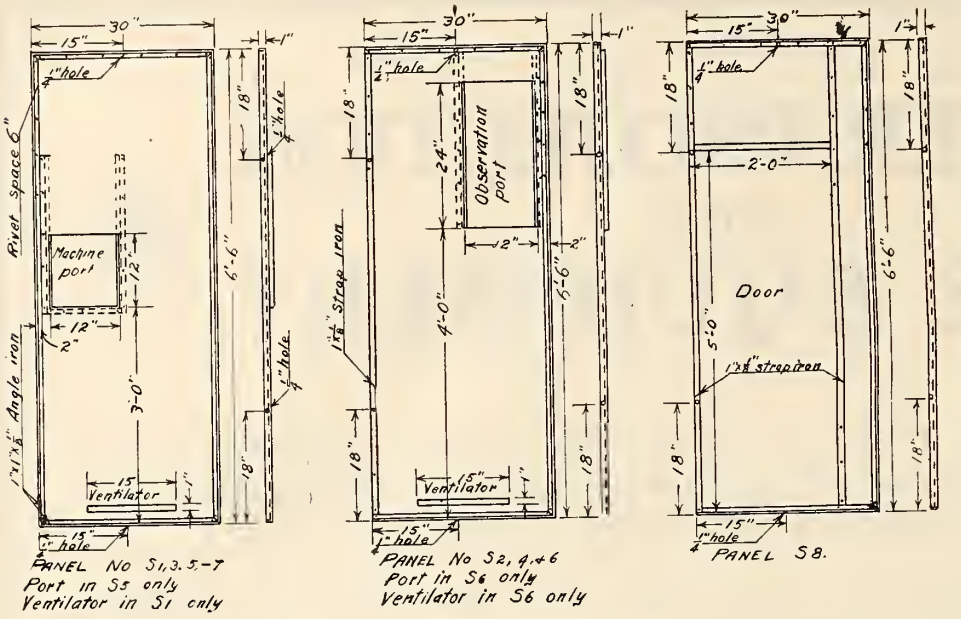
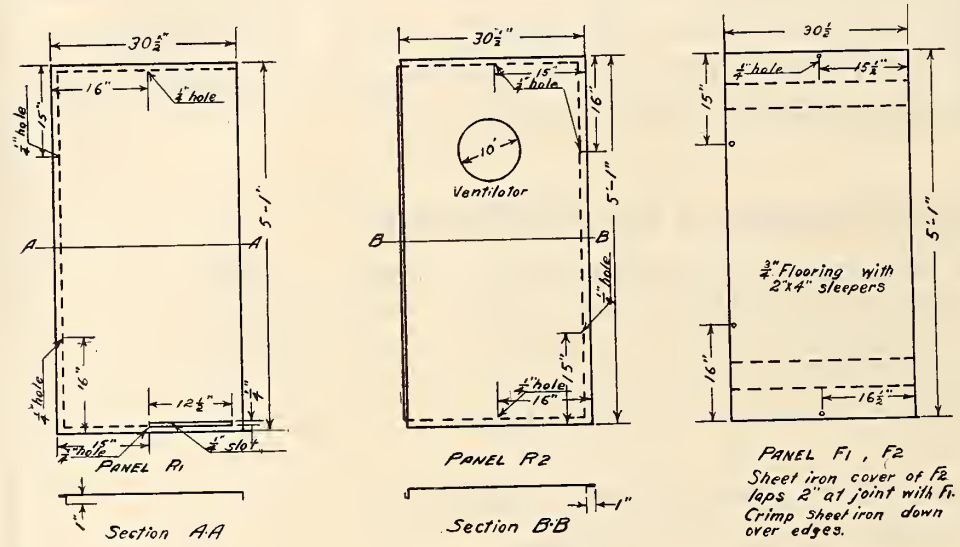
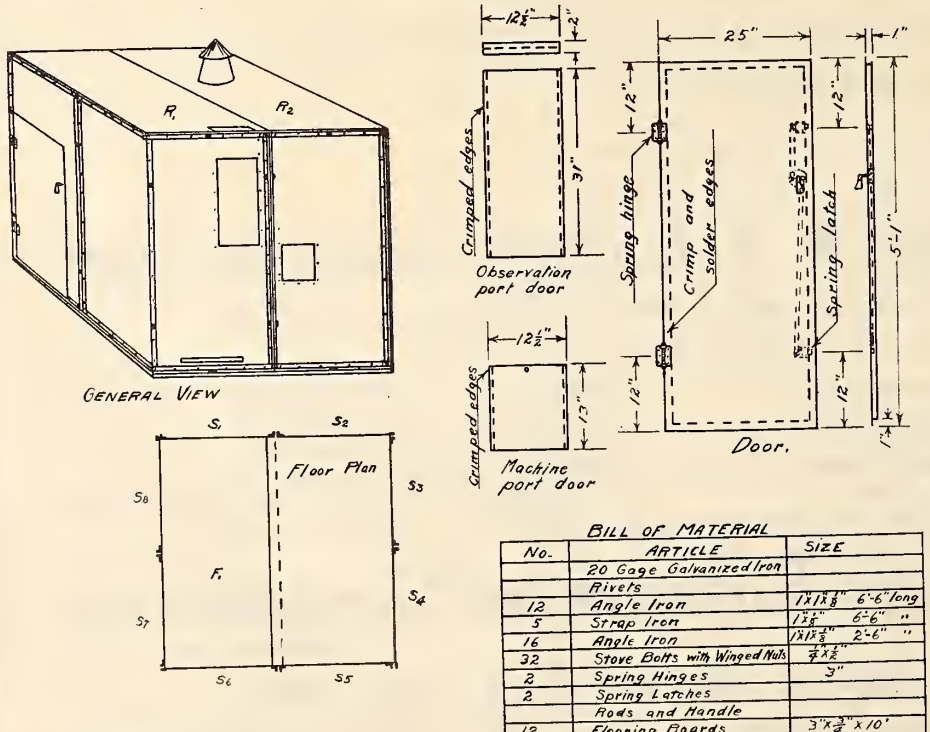



PANEL R1
Section A-A
PANEL R2
Section B-B
PANEL F1, F2
Sheet iron cover of F2 laps 2" at joint with F1. Crimp sheet iron down over edges.



No.	ARTICLE	SIZE
	20 Gage Galvanized Iron	
	Rivets	
12	Angle Iron	1"x1"x⅛" 6'-6" long
5	Strap Iron	1"x⅛" 6'-6" "
16	Angle Iron	1"x1"x⅛" 2'-6" "
32	Stove Bolts with Winged Nuts	¾"x¼"
2	Spring Hinges	3"
2	Spring Latches	
	Rods and Handle	
12	Flooring Boards	3"x¾"x10'
1	Sleeper	2"x4"x10'
1	Circular Ventilator Hood	10"

DESIGN OF PORTABLE MOTION PICTURE BOOTH

Design for Motion Picture Machine Booth for Church and School Use

So insistent has become the demand for motion picture projector in schools and churches that there are hundreds of machines being installed every month. Many more would have been installed had teachers and preachers been able to properly house the projector and the film. Many persons have feared to initiate pictures because of the fire hazard. The insurance underwriters have very stringent regulations concerning the use of celluloid (nitrate of cellulose) film and good judgment does not permit the motion picture supervisor to run the risk of a panic which may ensue should a film burn, unless his building and his optience is properly protected.

In order that every school, church and community may be able to overcome the difficulties contingent with proper housing for projectors and films, the Iowa State College submits the accompanying design for a portable fireproof booth which may be built at a small cost by any sheet metal worker, or in some cases by the manual arts class in the public schools. This booth is designed for temporary rather than permanent installation, although by slight modification it may be permanently fastened to the wall and ceiling. It is designed for safety to occupy minimum space, and yet is sufficiently large to accommodate any of the largest standard machines, including the Power, Simplex and Motiograph.

The entire booth can be knocked down into twelve panels and one ventilator. It is assembled by 32 bolts with winged nuts. For portable work it may be built on wheels and rolled from one place to another, or may be assembled and dissembled each time pictures are to be shown. If a larger or smaller booth is desired, slight modifications in measurements are possible. The machine port and the observation port may be held open by strings attached to the port doors. A link of some fusible metal may be inserted so that the doors will drop automatically when a fire occurs. A spring may be used to hold the doors closed at all times.

For conenvience the vertical panels sould have the numbers S-1, S-2, S-3, etc., permanently painted on the inside near the floor. The floor panels should have numbers corresponding to those of the vertical panels, marked permanently as indicated on the floor plan. This will identify each panel and simplify the details of assembly.

Films and Where to Get Them

(*Continued from page 24*)

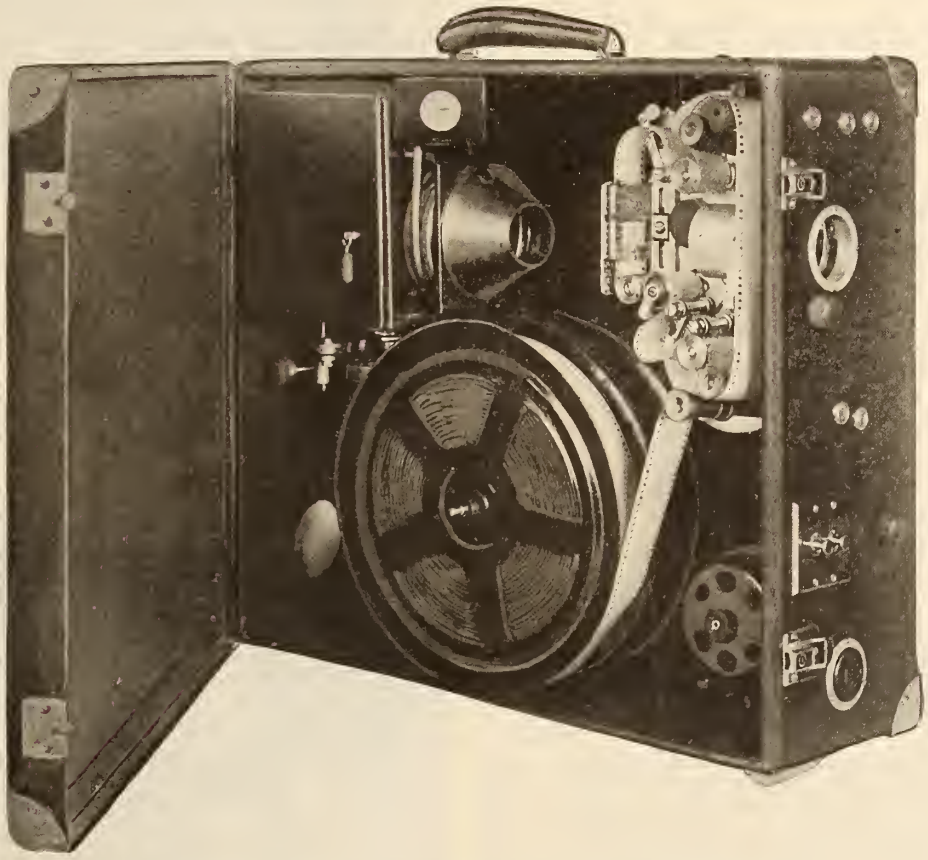
the happiest hour of the day. Cut dance at end of this reel.

Kentucky Thoroughbreds. Reel, 1; produced by the Kineto Co. (Write producer for exchange in your state.) Remarks:—Kineto Review No. 14. The Blue Ridge Mountains, monument of Daniel Boone, Capitol at Frankfort, Blue Ribbon winners, mother and colt five days' old, "Jack Barrimore" as a colt, "Richelist" held championship for two years, "King Richelieu," undefeated champion saddle-horse of Kentucky, "Lady Preston" and colt, babies, a colt two days' old, four days' old and valued at $2,000, "Light Brigade," "Peter Quince," fastest Kentucky-bred stallion, valued at more than $50,000, care of the racer, the day of fame, the thoroughbred which gained fame and fortune for its owner.

Pathe News, No. 49. Reel, 1; exchange, Pathe. Remarks:—Northampton, Mass. Hometown greets Republican vice-presidential nominee. San Francisco, Cal., Democratic National Convention; Paris, eight-year-old boy chess wonder, shown playing twenty of Europe's foremost experts simultaneously and defeating them all; New York City, Shamrock IV towed to Sandy Hook for her speed trial; Epsom, England, the great English derby; Danzig, Poland, soldiers who fought in war return to United States. Havre, France, harbor fire; Washington, D. C., pictures of Mr. and Mrs. Warren G. Harding.

The TRANSATLANTIC PROJECTOR

Embodies the latest improvements in fireproof, flickerless, compact projection machines. It has all best features of large professional projectors, together with absolute simplicity, safety and portability. Easy to carry, is unequaled for use in school, churches, homes, lectures, advertising and all entertainment purposes.



Mechanically supreme, with perfect optical equipment and gears running in oil. Motor driven, it operates on all currents or storage batteries.

Manufactured and Guaranteed by the

Transatlantic Projector Company, Inc.

Polk and Eleventh Street, West New York, N. J.

Ask today for latest booklet

EASTMAN FILM

is identified by the words "Eastman" and "Kodak" in the film margin.

It is the film that first made motion pictures practical

Eastman Kodak Company
Rochester, N. Y.

Films and Slides for Churches

The Centenary Conservation Committee of the Methodist Episcopal Church, New York City, has recently issued a film list which it has viewed and edited for the use of churches, as well as a catalogue giving a list of lecture sets and stereopticon machines which can be purchased through this department. The film list will be followed with supplementary lists from time to time. The committee now has about 100,000 slides of its stereopticon lectures in circulation over the country.

Will Produce Industrial Films

The Harry Levey Service Corporation, Inc., has been formed by Harry Levey, who was for three years manager of the industrial and educational department of the Universal Film Company., to produce films which will be exclusively of this type. He has taken this step because he believes that the moving picture as an aid to American industrial progress has been firmly established, and that the medium of films in this field is sufficiently wide to warrant production where there shall be no division of loyalty or attention. The company has secured a contract from the Association of Chemical Industries to make a series of industrials dealing with the history of dyes, explosives, medicines, automobiles, aeroplanes, paint, leather, etc.

Temporary offices have been opened at 1662 Broadway, New York, N. Y.

New Projector to Fill Demands of Educational and Industrial Fields

Marked progress in the advancement of motion pictures in the educational, church, industrial and non-theatrical fields is evidenced by the new perfected equipment which is being produced for these branches of the film industry. Among important developments in the projector line is the recent introduction on the American market of the Transatlantic projector. This machine, it is stated, has been amply tested and used throughout Europe and South America with uniformly successful results. The interests associated with the new enterprise are prominent in the film industry which insures that both an efficient and reliable machine will be produced and that the experience of the executives guarantees its utility-value.

In order to take care of the increased orders, a large, new factory has been established in West New York, N. J.

Points of interest to the educator identified with visual instruction and its attendant entertainment purposes will be found in an announcement of the Transatlantic Projector Company in this issue describing the new projector.

Bulletins Received

Moving Picture Age acknowledges receipt of Circular 114, published recently by the United States Department of Agriculture. The booklet includes a complete list of available department films. Supplementary lists will be issued quarterly, beginning with October 1, 1920. Persons wishing to receive these supplementary lists should make immediate application to the Division of Publications, United States Department of Agriculture.

We are also in receipt of a special report "Visualizing Citizenship," published by the Municipal Reference Library of New York City. This is the fourth of a series on civic subjects inaugurated two years ago, and will serve as a supplement to the special report No. 2, "Teaching Citizenship via the Movies."

Atlas Educational Company Moves Into New Offices

Owing to the growing clientele and need for expansion, the Atlas Educational Film Company, creator of the Atlas Educational Weekly, has recently taken over the Playhouse on South boulevard, just west of Wisconsin street, Oak Park, Ill. The building has been remodelled and the company is now using it for its main office, studio and laboratory. This building is just a nucleus of the one proposed, the company having adjacent lots under option. I. R. Rehm, president of the company, and C. A. Rehm, secretary, both old residents of Oak Park, founded the Atlas Educational Weekly for moving picture theaters, schools, colleges and churches, the enterprise being a development of their school business. The Weekly is now being released through

29 centers and each release, the company states, is shown to approximately 8,000,000 persons a year. The company insists on correct historical and biographical atmosphere and employs competent scientists for an extensive research. Its directors and camera men travel in all parts of the country as well as in foreign parts on their missions.

In addition to the Oak Park headquarters, the company will use studios elsewhere in the country as occasion may require. It will continue to maintain a sales office in Chicago.

W. M. Graham, director of the film exchange, will look after all details pertaining to the exchange work, including the rental of educational and religious subjects. Mr. Graham was formerly an instructor in the manual training department of the Oak Park high school and is a member of its moving picture committee.

Using the Screen to Get Your Message Across

When the photographs here illustrated were received by the DeVry Corporation of Chicago they were surprised to learn that this was a new and novel method used by the Motor Screen Advertising, Ltd., of London, England, to display motion pictures of England's foremost industries on their tour through the British Isles. This is without doubt one instance of where England has gone a stride ahead of us on the use of the portable projector. It is interesting to know that their success in this traveling industrial motion picture show was in a large degree due to the installation of the latest DeVry development, a portable generator outfit for Ford cars.

This generator equipment has sufficient power to run the DeVry projector (universal model). It is comparatively simple in design

and almost anyone with a slight mechanical knowledge can attach it quickly to the Ford engine. The men using this unusually designed car were able to travel and give motion picture exhibitions in many out of the way places where electric power was not installed.

With this generator equipment, a salesman or lecturer is enabled to travel throughout the country and use electric power of his generator equipment in localities where electric power would not otherwise be available. To those who are now using the projector put out by this same manufacturer, this article may contain a worth-while suggestion or two.

Moving Pictures Keep These Workmen Out of Mischief

When the DuPont Construction Company, of Wilmington, Del., agreed to erect a city of 950 homes for the General Motors Company at Flint, Mich., within a year, the problem of satisfying an army of 3,500 workmen had to be considered and was solved by moving pictures. Immediately after the camp and quarters and commissary for the men were provided, a theater capable of seating 2,500 was erected. The best films that could be obtained were booked, and no admission was charged. Regularly listed employees of the company operated the theater, which was thrown open every night, after the strenuous day of labor had been completed, thus permitting the men to relax for hours in the pleasant atmosphere created by the films of travel, drama and comedy. This theater eliminated the necessity for any other form of amusement, and the men were prevented from spending sums of money on city amusements and consequently were fresh for the next day's work.

A. E. Curtis, for several years specialist in educationad motion pictures and recently in charge of projector sales with the Atlas Film Company, has joined the Society for Visual Education, a national organization of educators producing films for educational purposes. Mr. Curtis is well known as one of the men responsible for the development of the non-theatrical motion picture field. He is a former advertising man and film magazine editor and in 1918 conducted his own business of distributing non-theatrical motion pictures, later being called into the Government Division of Films. He is also organizer of the National Motion Picture Association, an organization of commercial interests devoted to the development of the non-theatrical field.

The Methodist church of Decatur, Ill., has recently installed new motion picture equipment, including projector and aluminum screen, and hereafter plans to show a film of moving pictures with each Sunday evening service.

"Going—Going"

An out-of-the-ordinary opportunity for lecturers, schools, churches, community clubs, entertainers, choral societies and similar organizations to save on some of the finest lecture slides ever produced. We bought 27,000 from the Y. M. C. A. only a few weeks ago—and just about one-quarter of them are left.

7,200 Lecture Slides
10c and 15c each.

ALSO

Verse and Chorus Slides
on indestructible mica for community singing.

All guaranteed perfect—most of them hand-colored. If you know present-day prices you know what these slides are bringing elsewhere. Send for complete list of subjects before the limited quantity yet remaining is sold. *Write today.*

The Subjects Include:

Historical — Geographical
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Standard Gold Typewriter Slides

How fast can you write on an ordinary typewriter? Whatever your speed, you can make neat readable announcements quickly and economically with our Standard Gold Typewriter Slides. The most convenient ready-to-make slide on the market. $3.50 for 100. Samples 10c, postpaid.

Standard Slide Corporation
Largest Lantern Slide Establishment in the World
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An unexcelled selection of both new and used Motion Picture Cameras and Projectors for all kinds of work. Write us your needs. Get our latest Motion Picture Apparatus Catalog.

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Entertainment Diversity
Cleanliness Co-operation
Educational Value Satisfaction

Write for our catalogues and all details regarding our service

THE NEW ERA FILMS

JOHN F. BURHORN, Prop.

207 South Wabash Ave. CHICAGO, ILL.

Classroom Instruction By Motion Pictures

Motion pictures are now available wherever there is electric light. No expensive, complicated installation necessary.

The American Projectoscope—the portable motion picture projecting machine "without an apology"—is compact, simple, motor or hand driven, weighs only 19 pounds (25 with motor), throws a perfect picture 8 ft. or 80 ft. with wonderful brilliancy and uses any standard films. Can be reversed instantly to repeat any portion desired. Attaches to any electric light socket. Exclusive lens arrangement, eliminates fire danger. Shows any frame on a film as a "still," like a stereopticon.

Operates Equally Well on Storage Batteries

The most practical machine ever offered for class room work. Easily carried from class to class.

Ask for booklet giving full description, prices, etc.

We are experts in the field of picture projection and shall be glad to help you work out any problem along this line.

Motion picture supplies of all kinds always in stock. Regular theater equipment is advised for Educational work wherever a permanent installation is possible.

Exhibitors Supply Company

Educational Department, 1881 Transportation Bldg., Chicago

(1273)

The American Projectoscope

While the first development of the projector was in the field of entertainment because that was where the most profitable promotion of sales could be made, machines for the use of teachers, lecturers, sales managers, and salesmen soon made their appearance and have been passing through various stages of development for several years. To meet the requirements of these various fields, portability was the first essential. And, to accomplish portability combined with steadiness, safety from fire dangers, clearness of projection and smoothness of operation was no slight task.

There was one machine of this character which was planned on a unique basis, especially in producing a bright light without generating an amount of heat that inevitably endangered the films. In developing this feature, another function, namely, that with a cool light it is possible to show any point of a film as still, as a stereopticon picture, and to run the film backward to any desired picture and repeat it without the necessity of rewinding and rerunning the entire film. The machine was finally worked out to a practical point of perfection and then brought to the notice of the men at the head of the American Film Company, which is a large producer of motion pictures.

Its experience and knowledge of the field, the work, and the demand promptly focused its interest upon this machine with the result that it fathered the new portable projector and named it the American projectoscope. Since then, the company states, the machine has come to be known as the portable projecting machine without an apology because of the fact that in offering it for use in educational or industrial fields its sponsers never had to make any apologies for the quality of its work, or of the pictures projected. The company writes:

"Of course, anything that bears the stamp of the 'Flying A' can be accepted at its face value with full assurance that it will be found lacking in no particular—and so it is with the American projectoscope. Its every detail is as perfect as modern brains, mechanical skill, and machinery can make it, when backed up by almost unlimited capital. Handsome in appearance, machined in every wheel and gear to the thousandth part of an inch, light, compact, and automatic in operation, the American projectoscope deserves the careful consideration of anyone whose work calls for a portable projector."

New Film Container

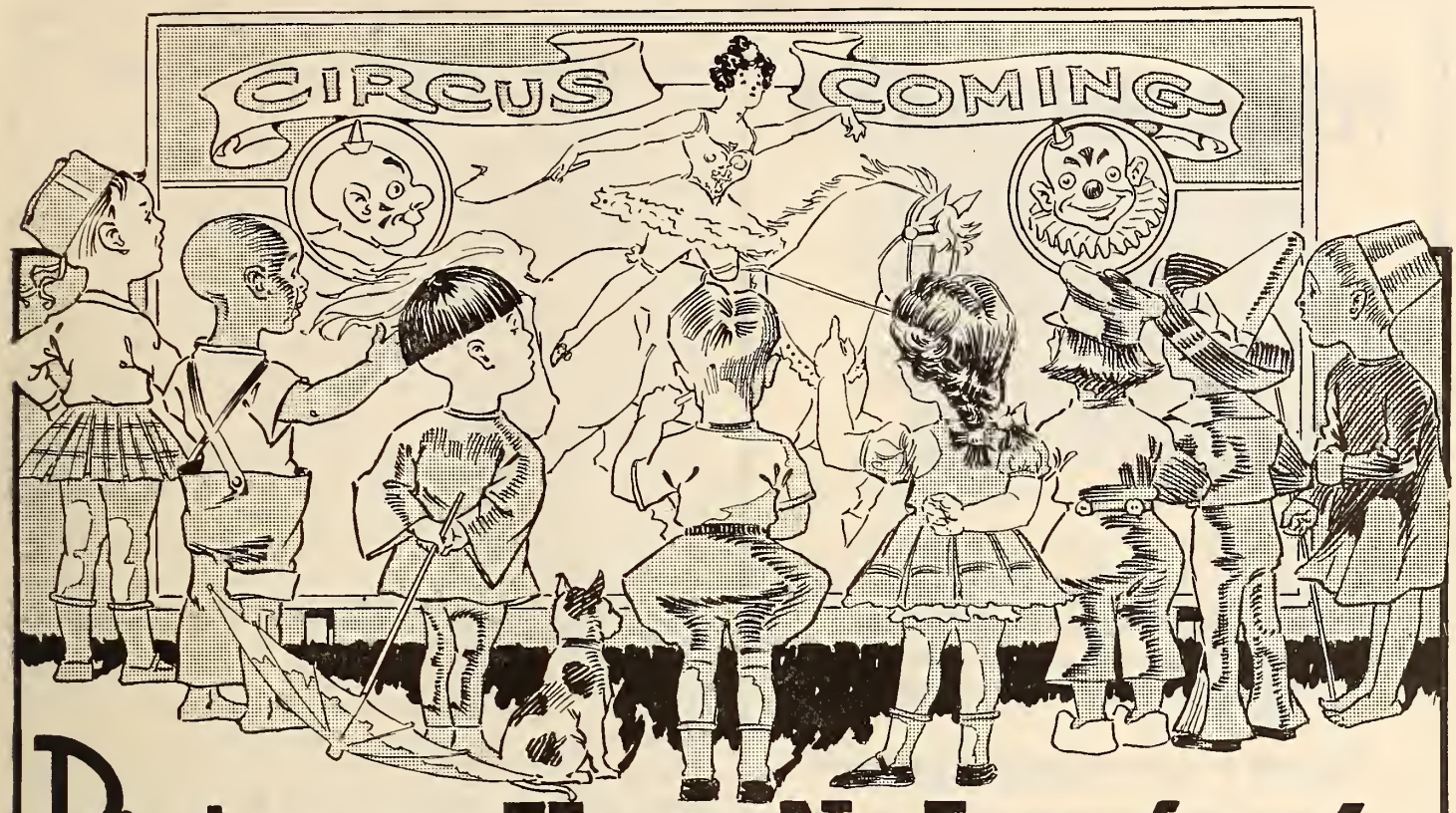
Since the first moving picture film flickered across the screen a big problem with producers has been its safe transportation. Many cans and cases made thus far for use in shipping films have succumbed shortly to the far from tender mercies of express men and baggage car workers. They have been battered into shapeless masses, their locks have opened and exposed the film to wear and tear, and they have been subject to fire. Thousands of dollars' worth of material has been lost through careless handling in flimsy, inadequate shipping cases.

Film shippers generally will be interested in a new shipping case manufactured in Chicago. According to the maker, the Russakov Can Company, 936 West Chicago avenue, the "Bulldog" film shipping case embodies many new features. It is the product of years of experiment by the manufacturers and is an answer to the plea of film shippers generally for a case which will "live" under the strain of rough handling in transit, which will be thoroughly fireproof in every way and which cannot be destroyed through the rough-and-tumble program the film case knows from the time it is made.

One of the features of the new case is that it has a recessed handle, imbedded so that it cannot be knocked off. It has rounded corners to resist hard knocks. The material is galvanized steel which cannot be rusted. Then there is the new Bull-ring lock, a self-locking device of great strength. The case is beaded to help resist wear on the sides and there is a heavy wire edge in the cover and around the entire top of the can.

The lining of the Bulldog film case is of heavy fibre, fully conforming with the Interstate Commerce Commission ruling No. 32 on transportation of inflammable materials. Another feature is that there is a space reserved on the top of the case for the label.

"The name Bulldog was chosen as the most appropriate title possible for this new film shipping case," said a member of the Russakov firm in announcing the case. "It expresses precisely the qualities of the case—bulldog tenacity and strength, a stick-to-it-iveness and compact holding-together that cannot be battered away by the roughest treatment."



Pictures Have No Language

Yet They Tell the Story Better Than Words

Whatever the mother tongue may be, pictures are readily understood. However eloquent the orator, his words are strengthened by motion picture illustrations.

Children to whom text books are dull, find quick interest in motion pictures that carry the same ideas.

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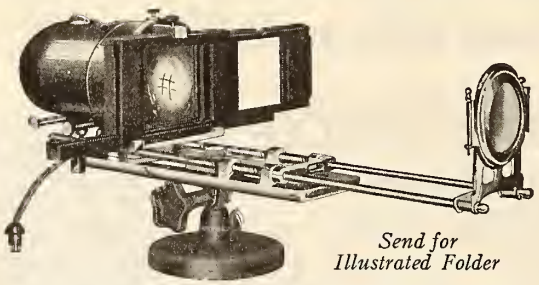

Send for Illustrated Folder

An Ideal Machine for Churches, Schools and Lodges

National Projector & Film Corp.
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A letter from the Kineto Company of America, Inc., New York City, advises that its present distributing agencies for the Charles Urban "Movie Chats" are as follows:

New York state and northern New Jersey: A. G. Wythe, Empire State Film Corporation, 729 Seventh Avenue, New York City.

Illinois and Indiana: J. L. Friedman, Celebrated Players' Film Corporation, 207 South Wabash Avenue, Chicago.

Ohio, Michigan and Kentucky: The Educational Film Company of Ohio, Inc. (The Standard Film Service Company), Cleveland, Ohio.

North and South Carolina, Virginia, Georgia, Florida, Louisiana, Mississippi, Texas, Alabama, Oklahoma, Arkansas and Tennessee: A. Harrison, Jr., Harcol Film Company, New Orleans, La.

Switzerland and the Central Empire: M. R. Hartmann, Eagle Film Enterprise, Berne, Switzerland.

All Europe except the countries controlled by the Eagle Film Company: David P. Howells, New York City.

Great Britain and Ireland: Butchers Film Service, Ltd., London, England.

Goldwyn-Bray to Extend Scope of Their Activities

Announcement is made that the Goldwyn-Bray studios will extend the scope of their activities during the coming year. J. R. Bray, head of the production department, has this to say of his plans for the Pictograph.

"The Pictograph will continue along the lines we have pursued in the past year. We shall spare no pains to make our short subjects as interesting as possible, and the Inkwell cartoons will continue to amuse everybody who sees them. Our scientific subjects, which are published as animated mechanical drawings, have been so well received that we have decided to expand this department of our work. To this end we have established a microscopic department, equipped with the best of laboratory instruments. Here, phenomena beyond the range of vision of the human eye, will be studied, drawn and photographed for release. Such subjects as the activities within a tiny piece of leaf, the story of how an egg develops and similar interesting phenomena will be presented. In the field of the stars, we shall produce such pictures as 'A Trip to the Moon,' in which all the facts used are based on scientific knowledge.

"Other subjects will be treated from the imaginative or speculative point of view. Facts that are mysterious to the average mind will be picturized, as for instance, calculations as to the size, shape and speed of the earth. Pictures of this kind will show how the known facts have been arrived at. Still another field for the animated technical drawing has been found in picturizing mechanical instruments which everybody knows about, but whose construction and operation few understand. Among such instruments, the X-Ray, the seismograph, the spectroscope and weather forecasting instruments will be shown dramatically on the screen."

Improvements of the Screen

Although the non-theatrical film field is constantly extending its scope, it has been estimated that there are over 200,000 schools, universities, churches, Y. M. C. A.s and industrial plants that still remain as prospective purchasers of motion picture equipment.

Advanced progress in visual instruction, scientific research, historical study as well as for general entertaining purposes are the factors that make the motion picture invaluable. The importance which the cinema has in these varied branches is constantly being impressed on educators and executives.

With continual perfection of projection machines used in the educational, industrial and theater fields it is interesting to learn of the improvements made right up-to-date by the United Mirroroid Manufacturing Corporation, 725 Seventh avenue, New York City, on its patented moving picture screen called the "Mirroroid." Some of the advantages which the maker claims for it are that it will not crack or peel, has no haze and by its clear reflection gives no glare or eye-strain. It can be washed with soap and water and can be rolled up and placed out of the way until its use is again required. This screen can be secured in all sizes from the smallest, mounted on spring rollers to be used with the suit-case projectors, to the largest as used in the premier theaters of the country.

One of the big points of interest to schools and churches, as claimed by the company, is the fact that the "Mirroroid" can be used in the daytime equally as well as in the evening or night. It can be used with all windows open and no equipment of electric fans is thus made necessary.

Company Will Open Detroit Studio for School Films

A moving picture studio which will produce "film text-books" for use in schools, churches and colleges is to be added to Detroit's industries. E. W. Hammons, vice-president and general manager of the Educational Film Corporation of America, announced recently the selection of Detroit as one of the cities in a number where the company proposes to build studios. The company, according to its officers, has under contract some of the world's greatest educators, inventors and professors, whose works and books have become recognized authority on various subjects.

Instead of writing books on their works in the future, as they have in the past, these men, under the corporation's plan, will present their subjects in film form. A number of prominent professors and teachers in Michigan, according to Mr. Hammons, are to be employed by the company. Sermon scenarios are to be filmed for church use. Geography and history will be visualized for school children. The replacement of inanimate pages of type by picturesque lessons, it argues, will insure a quickened interest and more thorough understanding on the part of school children in their studies.

An agreement has been entered into with the Interchurch World Movement which will result in the establishment of a permanent division of films affiliated with the Educational corporation for the purpose of obtaining films to teach one-half the world how the other half lives.

"The moving picture theater is out to make money," said Mr. Hammons. "The church is out to make morals and men. Consequently the church, with its special kind of motion pictures, will not compete with the average theater in any respect."

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International Church Film Corporation

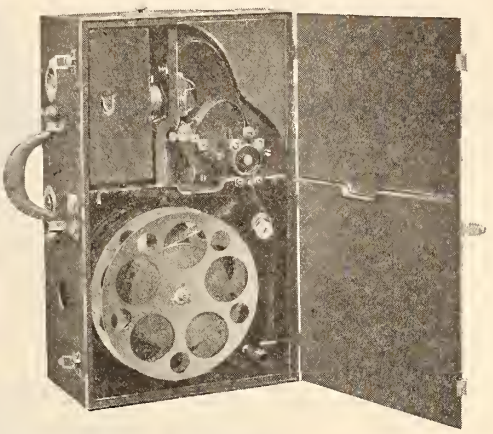
The scope of the religious motion picture has been widening with such rapidity in the last few years that there is little occasion for surprise in the news that at last has come, as a culmination of a "within the church" movement, the organization of a band of churchmen to produce films made entirely and specifically from the church's viewpoint and distributed directly to the churches themselves. The one big drawback to a wider use of the film in the pulpit, according to all that can be gleaned from an exhaustive investigation by those who are sponsoring the new venture, has been a lack of the sort of films that clergymen and churchmen in general desire to have shown in their churches. The cry has been: "Find the right sort of films for us, enough of them to make the purchase of equipment worth while, and we'll use the moving picture in our church."

It was that situation that set in motion the idea that has recently crystallized in the form of the International Church Film Corporation of New York. The Rev. Dr. Paul Smith, who will be remembered as the dominant figure in the fight which ended the existence of that iniquitous strip of territory in San Francisco known as the Barbary coast a few years back, is at the head of the new movement. Dr. Smith got his first touch of motion picture experience immediately after he had won the Barbary coast fight. He wanted to let the world at large know the story of that affair. He produced "The Finger of Justice." It was only by writing and producing the film himself that he was able to get across just what he wanted to get across. So when the churches began to face the problem of getting what they wanted in the way of film material he suggested that the only way to do so would be to produce their own films.

The idea of each denomination going into the moving picture business isn't economically sound on its face. Hence the solution was an interdenominational organization which should feed to all of the branches of the church films of a general religious nature. That idea has been carried out in the formation of the new corporation. It is a churchman's organization to serve the church. Every scenario and every film will have to be passed upon by an interdenominational board of review, on which will sit a representative of each of the prominent Protestant denominations.

It is planned to form a nation-wide circuit of 5,000 churches to exhibit the films. These churches will embrace all denominations. Quarterly programs of release have been prepared and producing actually has started at the New Jersey studio of the corporation. The weekly film service will be comprehensive. It will include one Biblical release and a complete recreational program each week. The Biblical film will be for Sunday school or church use on Sunday. It will be based on a Scriptural story with a modern application. The recreational program is intended for use at a community service during the week or at a children's matinee. It will include a drama, a comedy, a news reel or educational film and an industrial picture. All of the films will conform strictly to the moral and ethical teachings of the church and will be designed entirely from the church's point of view.

The corporation already has given a demonstration of its usefulness for two denominations. When the Board of Home Missions and Church Extension of the Methodist Episcopal Church decided to make its annual report to the general conference at Des Moines the corporation took up the work and turned out a statistical film that created a more than mere comment among churchmen. The New Era Movement of the Presbyterian Church felt that it should incorporate in its appeal a use of the moving picture. The International produced three films for the New Era Movement, "You and the Task," "The City and the Task," and "Miracle Money." All of them were shown at the general assembly of the church at Philadelphia and are being used extensively in the work of the movement.



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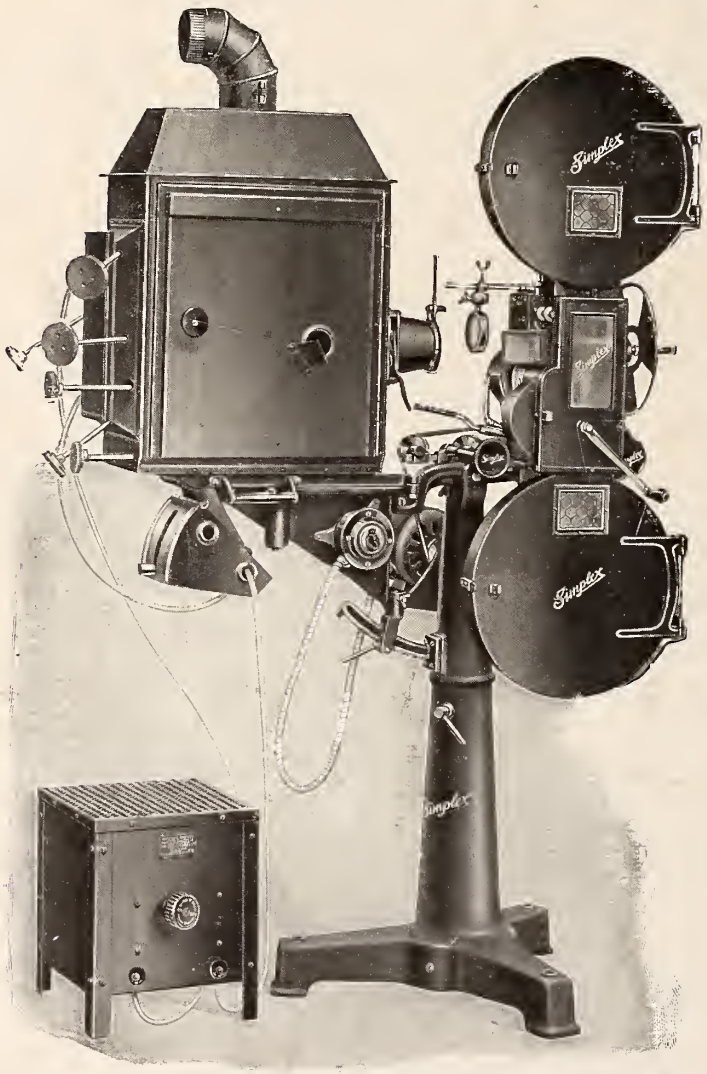

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REEL AND SLIDE MAGAZINE

EDUCATIONAL INDUSTRIAL

CLASS PUBLICATIONS, INC., Publishers, 418 South Market Street, Chicago, Illinois

VOL. III . SEPTEMBER, 1920 NO. 9

"In Beautiful Bruges"—Paramount-Burton Holmes

IN THIS NUMBER

Film Service Uncle Sam Can Give You
By Fred W. Perkins

Films Play Large Part in Fort Sheridan Hospital Work
By John J. Sidey

A Lesson from the Ozarks in "The Shepherd of the Hills"
By the Editor of Moving Picture Age

Choosing Projectors to Fit the School
By A. G. Balcom

Using Moving Pictures to Teach Farming
By W. F. Handschein

Moving Pictures Show Steps in Training of Deaf Mutes
By Jerome Lachenbruch

OTHER ARTICLES, PICTURES, FEATURES AND DEPARTMENTS

FIGHTING WASTE WITH MOVIES

HOW MOVING PICTURES effected a "painless education" at the plant of the National Cash Register Company is told by Alfred Pittman in an article contributed to *Factory* (Chicago). Many a worker, Mr. Pittman tells us, wastes time and material because he fails to realize the amount of these losses. "Preaching" has little effect, but the visualization due to the moving picture accomplished much. A few months ago, writes Mr. Pittman, John H. Patterson, president of the company, discovered that many practises in the factory needed to be corrected, and made a list of them. They were all wastes of one sort or another. All of them were bad for profits. But they were all drafts on the wage fund as well. Many of them were direct deductions from earnings, only the workers did not know it. He decided to try motion-pictures; and the result is a film of a new and significant type. We read:

"Mr. Patterson did not make the mistake of assuming that it would be enough to set a movie operator at work snapping the bad practises he had noticed. The company has motion-picture cameras and operators of its own, but he did not make that mistake. He appreciated that with movies as well as with the human voice there are a good many more wrong ways to tell a story than right ones. And so he employed a man who was skilled in getting messages across with pictures—a scenario expert, in other words—and he made it a point to get one who understood factories and was used to talking (by way of the screen) to workmen.

"This man spent three or four weeks going over the wastes, talking to the men about them, and studying their picture possibilities. By the end of that time he had his scenario. Actual movies, together with animated cartoons, were to tell the story. Then he called in the camera man.

"It happened that production in the factory had for several months been lagging behind sales. The company's most urgent problem was to get output. The figures for the last few months showed this impressively enough—for any one who was used to statistics. But the workmen were not; they would hardly have read them, much less got the importance of their message. The movie man, therefore, dramatized the figures as an automobile race, done in animated cartoons. There was one month when the car named Production almost—almost caught up with the one named Sales. That was an exciting moment. You wanted especially if you were a factory man, to see Production go ahead of Sales.

"This was the first scene in the film.

"'The factory must get ahead of the selling force,' the subtitle said.

"Then there was an animated cartoon to show how wastes come out of the fund for profits and wages. The profit-sharing plan at the National Cash Register Company has given the workmen an interest in the profits. For that reason they saw the point better in this next incident.

"An empty circle appeared first, representing all the revenues of the company. Then a segment was marked off in it and labeled Equipment and Buildings, showing the proportion of the revenues that went into them; then other segments for Interest Charges, Materials, and so on, until the last segment remaining was labeled Fund for Wages and Profits. Over a part of this last segment was then imposed a shaded area marked Wasted Time, and, following it, another shaded area marked Wasted Materials, showing how both of these cut down the wage and profit fund.

"The point here could hardly be missed.

"'You pay for this lost time' is the next title, and there follows a series of actual shop scenes showing ways in which time is wasted in the factory.

"A man nods at his machine. That really has happened often enough for many of the workers to have seen it.

"There has been a steady rise in output per man at the National Cash Register Company during the last few weeks. Several factors are responsible for this, but the management is satisfied that the picture is one of them."

DRAWING PAY FOR IT, TOO.
"There are office men who have no use for a newspaper before opening time."

THEY'RE ALL SO INTERESTED!
Sharpening a pencil is such an unusual operation that the workers near by look up to see how it's done.

A LESSON IN MATERIAL-SAVING.
"The hinges are rusty in some men's backs. They drop good stock and do not pick it up."

ANOTHER WASTE OF TIME.
"It must have taken lots of practise to become as expert as these men are in matching nickels."

LAX SUPERVISION ALLOWS THIS.
Crap-shooting isn't productive. "These wastes of time are the fault of foremen and other executives."

SUPPOSED TO BE AT WORK.
"That one long last retouch that costs us many thousands a year." Fifteen minutes after she is supposed to be at work.

TIME-WASTERS CAUGHT BY THE MOVIE MAN.

Illustrations by courtesy of "Factory," Chicago

Jam Handy of the Bray Studios

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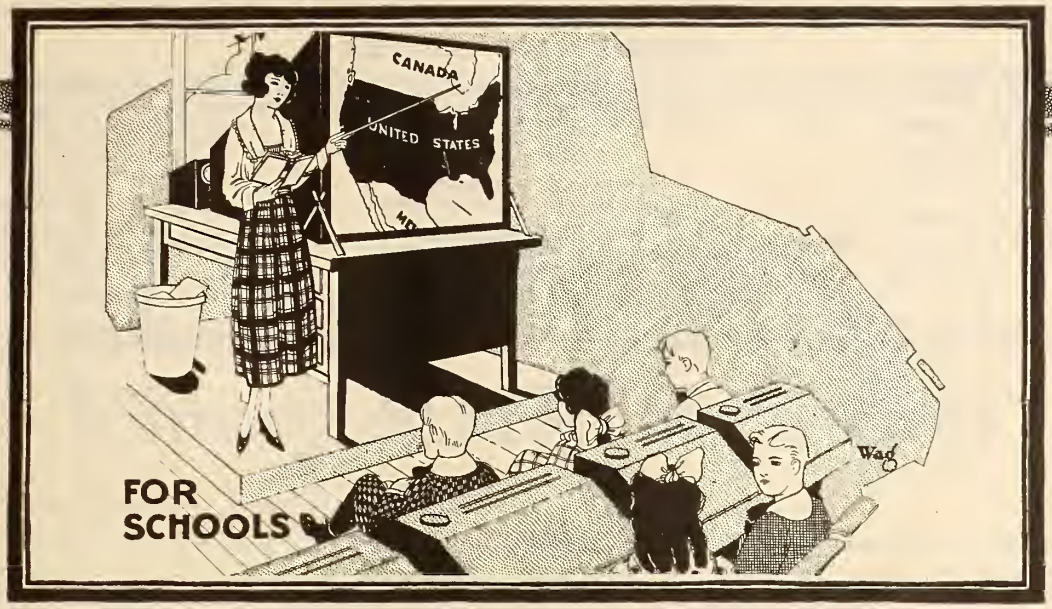

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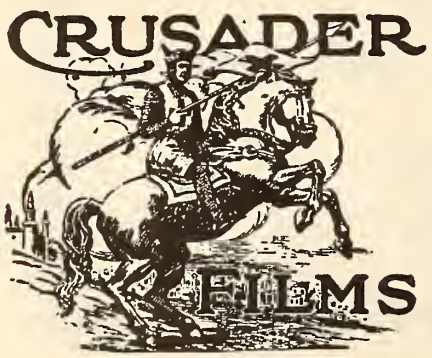

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EDITORIALS

Knowing That Films Will Be Usable

PERHAPS one of the most common complaints coming into the editorial department of MOVING PICTURE AGE is that the user of educational or instructional films has no way of knowing whether a picture has objectionable features until he gets it or previews it. In many places previewing is impossible. If he waits until he receives the film, it is often too late to substitute and he must use the film as it is even though it contains features which he does not want, or he must disappoint his audience.

Many of these objectionable features may be laid to the fact that the production and distribution of instructional and educational films are an outgrowth of amusement film industry. While a number of concerns are taking up the production of instructional and educational films, at present the amusement film provides the largest available source. Many of these films when produced cater to the box office receipts and so often contain features which would not be advisable in church or school. If those engaged in church or school work who desire a higher type of film could work up a code or censorship for production which would give the producer definite points on which the users object and would insist that the distributor give them films which followed this code, stating that no film would be received without reservations unless a conformity with the code was guaranteed, it is very likely that the producer would take this into account in bringing out new films or in revising old films for this trade.

The editor of MOVING PICTURE AGE would like to know the users' ideas on this and also secure a list of the objectionable features which they think do not belong in a film. These will be published for the comments and criticisms of the users. Eventually it may be possible to work them into a code or standard by which a user can feel more sure of renting a film without actually seeing it. For example, a prospective user can write to a distributor and insist that he be assured that a film does not contain any of the objectionable features listed on the code. In this way there would be less opportunity for a distributor and a user to disagree on a film as the mere statement "objectionable features" would leave to the judgment of each as to what constituted an objectionable feature.

An individual letter to a producer or distributor from a user objecting to films as they are produced might not carry much weight, but a list of suggestions or code backed by the readers of MOVING PICTURE AGE, who are actual users of these films would carry considerable weight with these producers. It also would help the user in that the producers would be able to bring out more nearly what the user wants and make him more free in his choice of films.

MOVING PICTURE AGE is anxious to coöperate with its readers in this work of getting better films and in obtaining a standard by which they can judge a film in advance. Such a standard can be obtained only through the frank and free criticism and suggestions of its readers.

* * *

Making Better Films Worth Producing

A RECENT letter from one of the distributors of instructional film brings up a point which perhaps requires some clarification. The letter is as follows:

> I received a letter recently from the president of a college in the Middle West, written as follows:
>
> "Gentlemen: Please send us your film catalogue, also rental prices. We naturally expect you to make us a better rental rate than to the theatrical user, as we show for educational purposes only without private or institutional profit."
>
> As pointed out by Mr. Roach at the Cleveland convention, some educators seem to approach the subject of hiring films from either one of poverty or of getting something for nothing. It seems to me that you might well make this the basis of some editorial comment that would be of benefit to educators throughout the country and show that they should really come to the point in a more business-like manner.
>
> When will the educators of the United States learn that they should not try to plead poverty, but rather that they should endeavor first to secure the best pictures for the future education of the child and then have the rental established on a right business basis? No one whom I have met in the film business has any desire to gouge the schools or to charge other than a reasonable rental price. The desire of every true American is to help the schools and to get as far as possible both in the matter of time and in the endeavor to put the educational picture "over the top."

Probably those using educational film who have made similar requests of distributors have done so largely through their lack of knowlegde of the trade and its practices. They read of the large amounts paid for the first-run rights of a picture, a sum which they could not expect to pay, and assume that as indicative of the expense of a film. Furthermore, many films are distributed to churches and schools at a reduced rental from that which may have been charged the theaters of the same city. These, however, often are films which have been around the amusement circuit and on the second time around do not have a first-run but a depreciated value. Until the present, this, perhaps, has been the largest source of films available to the educational user.

At present when films are being produced primarily for the educational field it is of course impossible to "cut" the price to that field. These films are of a more permanent value and do not have the short life of those meant for amusement. In school work each year a new class takes up the study of the same film and to it the film is new. This gives a longer life to the production, but there are no first-run opportunities for higher rentals with a corresponding decrease later. A straight rate which will yield a profit must be fixed for its use, or, as this distributor says, the field will be neglected by those who are able to produce the films it needs.

"Sammy" Lane Appeals to the Shepherd to Teach Her

A simple plea from the heart of a plain mountain girl to get in touch with the life outside the narrow borders of the Ozark mountains

"I WANT to be a really truly fine lady, like them Ollie tells about in his letters, you know."

"Yes, Sammy, I understand, a 'sure enough' lady, and we will do it, I am sure. But it will take a great deal of hard work on your part, though."

"I reckon it will," she returned soberly. "Tell me what I must do first."

"First you must know what a 'sure enough' lady is. You see, Sammy, there are several kinds of women who call themselves ladies, but are not real ladies after all; and they all look very much like the 'sure enough' kind; that is, they look like them to most people. Now a real lady, Sammy, is a lady in three ways: First, in her heart. I mean just to herself, in the things that no one but she could ever know. A 'sure enough' lady does not pretend to be; she is."

Again the girl broke in eagerely, "That's just like Aunt Mollie, ain't it? Couldn't no one ever have a finer lady heart than her."

"Indeed, you are right," agreed the teacher heartily. "And that is the thing that lies at the bottom of it all, Sammy. The lady heart comes first. Next, the 'sure enough' lady must have a lady mind. She must know how to think and talk about the things that really matter. All the fine dresses and jewels in the world can't make a real lady, if she does not think, or if she thinks only of things that are of no value. Do you see?"

Again the girl nodded, and, with a knowing smile, answered quickly, "I know a man like that. And I see now that that is what makes him so different from other folks. It's the things he thinks about all to himself that does it. But I've got a heap to learn, to read, and I reckon I could learn to talk like you if I tried hard enough. What else is there?"

"Then," continued the shepherd, "a lady will keep her body as strong and as beautiful as she can, for this is one way that she expresses her heart and mind. Do you see what I mean?"

Sammy answered slowly, "I reckon I do. You mean I mustn't get stooped over and thin chested, and go slouching around, like so many of the girls and women around here do, and I mustn't let my clothes go without buttons, 'cause I am in a hurry, and I must always comb my hair, and keep my hands as white as I can. Is that it?"

"That's the idea," said the shepherd.

Sammy gazed ruefully at a large rent in her skirt, and at a shoe half laced. Then she put up a hand to her tumbled hair. "I—I didn't think it made any difference, when only home folks was around," she said.

"That's just it, my child," said the old man gently. "I think a 'sure enough' lady would look after these things whether there was anyone to see her or not; just for herself, you know. And this is where you can begin. I will send for some books right away, and when they come we will begin to train your mind."

"But the heart, how'll I get a lady heart, Dad?"

"How does the violet get its perfume, Sammy? Where does the rose get its color? How does the bird learn to sing its song?"

For a moment she was puzzled. Then her face lighted; "I see!" she exclaimed. "I'm just to catch it from folks like Aunt Mollie, and—and someone else I know. I'm just to be, not to make believe or let on like I was, but to be a real lady inside. And then I'm to learn how to talk and look like I know myself to be." She drew a long breath as she rose to go. "It'll be mighty hard, Dad, in some ways; but it'll sure be worth it all when I get out 'mong the folks. I'm mighty thankful to you, I sure am."—"The Shepherd of the Hills," H. L. Burt Co., N. Y.

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MOVING PICTURE AGE
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Bringing a Lesson From the Ozarks in "The Shepherd of the Hills"

In this moving picture the impressive atmosphere which surrounds the scenes throughout the play leads the teaching in the right direction

GENERALLY those who have read a book are anxious to see it in moving pictures. Not always, however, does the picture, if it is seen first, lead one to read the book. In "The Shepherd of the Hills" the film, while carrying the story through in pictures so that it can be easily followed, leaves a desire to read the book. Many who have read it once express their interest to read it again after seeing the film.

The "shepard" gave up an attractive future in the city to spend his life helping the plain mountain folk.

The good, healthy philosophy of those close to nature is perhaps best exemplified by the life of the simple mountaineer whose feelings have not become affected by that sham surface so often found where the people consider themselves more civilized.

Throughout this play there is no effort at sermonizing, yet as in a crystal, it shows the things that are really big and worth while. It lays out again the battle lines of the old fight of the city against the country and then launches the idea that there are certain men whom the Creator intended to live in the city and to thrive among its artificialties and some men who were intended to live only in the hills and in the woods. Some can live the life of men and be men no matter where placed.

The simple philosophy of "Preachin' Bill," which is so effective in the book, is emphasized by being used as subtitles in the film. These are used carefully and scattered so as not to appear to preach but bring out a lesson or a moral which is easily understood and applied by those who see the picture. The quaint vernacular of the mountain folk in which the subtitles are given relieve them of any stilted appearance. These make the film especially applicable to church use.

Recently the distributors, The Lea-Bel Company, 64 W. Randolph street, Chicago, has shortened the film from ten to seven reels so that it would not make such a long production and so be more usable in church and instructional work. This reduces the length of entertainment to about one and a half hours, while the complete picture required over two hours to run off. The one film is sufficient for an evening's entertainment either with or without a short talk on the lessons drawn from the film.

"The Shepherd of the Hills" is one of the popular novels which is visualized upon the screen with satisfactory results. Harold Bell Wright, the author, supervised the filming of his story, preserving most of the story and atmosphere, and protecting it against the mutilation and movie moods which commonly result when a novel is pictured by the average director.

Although the story is changed in some of the minor points, the outlines of the story remain as in the book. One charm of the film production is the remarkable degree of atmosphere which has been attained. Not only are the backgrounds beautiful scenically, but they harmonize with the spirit of the story.

As in the book, the photo-play opens with the coming of Daniel Howitt, a noted divine, to the Ozarks, where he hopes to find rest from a life filled with great unhappiness, the result of his own false pride and worldliness, and through which he has lost his son. The boy had gone into the hills to paint its wonders, had met a beautiful mountain girl, had wooed and won her only to have the father turn a deaf ear to his desire to make this dainty flower of the hills his wife.

Fate leads the father to the home of the Matthews, parents of the girl whom his son had wronged, and who had died in bringing into the world a man-child, a half-wit. The moonshiners resent the shepherd's presence, believing him to be a revenue officer. They plot to hang him, while the better element tries to save him. From a mysterious source comes the "shepherd's" deliverance, which in the end proves to have been accomplished by his artist son, who has remained in the vicinity to be near the memory of the girl whom he had so greatly loved.

The "shepherd" finds his boy in a cave on his death bed, wounded in an effort to save the father of "Sammy," a mountain girl, from a lawless gang. In this

he fails, and Jim Lane dies at the hands of Wash Gibbs, the outlaw leader, who falls in the fight, while appreciation of the "shepherd's" good deeds brings the Matthews family to forgive the son just as he dies.

And, as the picture ends, Young Matthews and "Sammy" are seen with clasped hands on the brow of the hill with the "shepherd" giving them his blessing. An old, old story ends anew, and sorrow gives way to peace and joy.

Beneath the surface of the story in which there is a quantity of heart interest and dramatic possibilities is a message that cannot but find a responsive chord in the hearts of those who see it. The same qualities that made the novel to be read and enjoyed by millions make the photoplay grip the hearts.

The rugged and picturesque background of the Ozark mountains where much of the picture was filmed adds to the impressiveness of the narration. The life of the mountaineers is well portrayed and acted; in a few instances, as the bolstering up of courage from a flask, this life may seem by some to be too well followed. In many cases a book description does not play up an incident so vividly as is necessary when the same incident is put into pictures. Here this is true of the two fight scenes which are rapidly passed over in the book but necessarily if shown at all must become more prominent. These are probably given as little prominence as is possible and still retain that feature. In each case the fight is for a principle and as the "shepherd" says, "A feller always whips himself every time he fights when there ain't no principle involved."

In these as in all acts of right or wrong the good lies in how the lesson is drawn. Every act, whether good or evil, has the potentiality of teaching either good or evil, depending upon the application given to it. In "The Shepherd of the Hills" the impressive atmosphere which surrounds the scenes throughout the play leads the teaching in the direction of right.

Films for History's Archives

Moving picture records will preserve for the benefit of future generations and present day bureaus of commerce and industry the story of the rehabilitation of France. Entertaining as well as educational, these reels which show in detail by just what processes the ruined cities of Europe are rising, Phœnix-like, from their ashes, will be of invaluable assistance to communities contemplating reclamation and reconstruction work. At Reims, for example, where the wreckage resulting from five years of bombardment must first be cleared from building sites before a single step can be taken toward building permanent structures, every inch of film will be eagerly scanned by prospective contractors interested in this line of business as well as by man interested in foreign investment and trade relations.

A series of educational films of this sort is being prepared by the American Red Cross, which recently sent to Reims Capt. Paul Miller of New York, one of the official American Red Cross photographers. Mr. Miller employed American moving picture operators and shot some exceptional pictures of the historic old city, setting up his machine on the tower of the well-known Pomeroy champagne plant, now being rebuilt in order to give employment to hundreds of the returned refugees. Food and shelter for these workmen was provided by the American Red Cross.

A commercial use of moving pictures is well brought out by two new tire companies who are using films of the construction and operation of their plants to sustain the interest of stockholders in various cities.

Teaching Commercial Geography

THOSE who go to motion picture theaters are frequently impressed by the fact that the photoplay represents only one, and in some programs one of the least interesting, of the screen's offerings. The magazine parts of programs often include non-theatrical, though by no means always non-dramatic, pictures which popularize human achievements and knowledge in which any intelligent person is interested if his attention is attractively invited. The magazine reels, however, deal only occasionally, and not always adequately, with subjects of this kind; and, while one is glad and thankful for what they do, he must regret that the available films do not supply more to meet the evident demand.

What may be done with an interesting subject that, at first consideration, may seem out of the field of the commercial theater was recently shown when six reels of "popular science films" were exhibited to an invited audience at the American Museum of Natural History. The program of the exhibition was as follows:

The Mystery of Space—The astronomical part of geography; the solar system; each planet with its satellites in motion.

The Living and the Dead, the Earth and Moon—Phenomena viewed from space, so that cause is seen as well as effect; landscape of the moon; phases of the moon; eclipses of the sun and moon; corona of the sun and other related phenomena.

The Story of the Seasons—The causes producing the seasons; inclination of the earth's axis; results if axis were perpendicular.

God Divided the Night From the Day—Earth on its journey around the sun with the changing line of day and night; emphasis on the overhead sun; movement from tropic to tropic; earth around the sun as viewed from the sun.

The Winds of the World—Wind systems of the world, commencing with the equatorial belt.

Rain and Storms, the Kingdom of the Storm—Storms in their inception and moving across the continents; the process of evaporation illustrated; the wet equatorial belt; result on vegetation and climate.

As the program indicates, these reels were made primarily for educational purposes, lecture or class room use, their special object being to lead up to a study of commercial geography, but this does not make them any the less interesting to the average man, woman and child who goes to the theater for entertainment—because the pictures are entertaining. They not only treat subjects of interest to everybody, but have a photographic novelty and beauty that are independently pleasing to the eye. Both subject and treatment are excellent.

Carefully constructed reproductions of the sun, planets and moons as they are known to science were used in making the pictures, and what must have been a difficult problem of illumination was solved with impressive results. In viewing the pictures one imagines himself suspended in space, with an almost limitless eye observing the appearance and movements of the members of the solar system. The sight is often inspiring, as, for example, when the brilliantly girdled Saturn floats gracefully across the celestial field. The spectators in the Museum's auditorium—chiefly critical and originally skeptical teachers, one imagines—broke into spontaneous applause every now and then when some especially charming view was shown.

In opening the exhibition, Dr. G. Clyde Fisher, of the Museum of Natural History, praised the pictures highly and congratulated William Park, who conceived and executed them, on his accomplishment. Mr. Park himself introduced the pictures and talked about them as they went along. He does not, however, consider them entirely his work. Credit, he says, should be given to Ashley Miller, who directed the production; Allen Everetts, the photographer, and others. The films, intended to be shown one at a time and not continuously as they were for the special occasion, are being distributed by the Community Productions Corporation of 46 West Twenty-fourth Street, New York.

Film Service Uncle Sam Can Give You

That venerable and widespread institution, the United States government, has resources useful in visual education that offer a wealth of material to the man engaged in teaching through the eye

By Fred W. Perkins*

ONE of the motion picture weeklies has a slogan that it "sees all, knows all." The United States government, without being unduly bombastic, might claim that it does the same thing in a much more extensive as well as intensive way. It could make this claim, too, without referring to the Secret Service, the prohibition agents, or the income tax collectors. The government for many years has been making and collecting photographs and motion pictures and other visual instruction material. It has had camera eyes almost everywhere—everywhere at least in this country and its possessions.

When America went into the Philippines, Americans with their cameras were soon cataloging and charting the islands and their resources. When Pershing and his army went to France, motion picture cameras, as well as machine guns, were shooting on every sector. When the NC-4 made the first trans-Atlantic flight cameramen of the Navy recorded the start, the landing in the Azores, and the arrival on the other side. It is true that the camera follows the flag—so true that an educator who wishes to teach through the eye should well assay the tremendous amount of material offered for his use by many of the departments and agencies of the Federal government.

Fourteen Branches Furnish Pictures

Motion picture work of various kinds and magnitude is being done by the Signal Corps and the Army Medical Museum of the War Department, the Bureau of Navigation, the recruiting division and the Marine Corps of the Navy Department; the Bureau of Education, the Reclamation Service, the National Parks Service, and the Bureau of Mines of the Department of the Interior; the Public Health Service and the War Risk Insurance Bureau of the Treasury Department; the Children's Bureau of the Labor Department; the Bureau of Standards of the Department of Commerce; and the Department of Agriculture, in which the motion picture work of the department's seventeen bureaus are united under a single organization.

A large part of the education film produced by the Signal Corps has been turned over to the Bureau of Education, which states that "the war film in circulation covers a fairly complete review of the war." A statement furnished by the Reclamation Service, but giving information on the motion pictures of other bureaus in the Department of the Interior, reads as follows:

In the Department of the Interior motion picture films are utilized for publicity and education purposes by the following bureaus: Reclamation Service, Mines, National Parks, Education. Only two of these, Reclamation Service and Mines, are equipped to make films. These are constantly adding to their stock of negatives and are endeavoring to keep the work of the government up to date. Each bureau controls the distribution of its own films, but all are coöperating with the Section of Visual Education in the Bureau of Education by loaning available films when requested.

The Reclamation Service, the activities of which are scattered through fifteen western states, has projected many thousands of feet of film covering the following subjects: Engineering, land development, irrigation, drainage, home building, schools, agriculture, horticulture, marketing, road building, scenic and recreational. The natural resources of the Great American Desert are fully portrayed and numerous reels have been made to illustrate how the desert is being reclaimed.

Owing to the fact that Congress has not seen fit to make appropriations in the Reclamation Service for projecting film, it has been necessary to arrange for funds through contributions of organizations and associations which are interested in promoting this work. These contributions have been sufficient to provide only for the making of the negative and two reels, and circulaton is therefore restricted. Additional reels have been ordered from time to time as requested by various associations like the Red Cross, Y. M. C. A., and the railroads.

The demand for our films is always in excess of the supply. It is most regrettable that only a limited circulation is possible because these films have a real educational value and illustrate many interesting features of western development. The Service, and I believe the other bureaus of this department, will be glad to coöperate in the work of your institution in every possible way. We will be pleased to assemble negatives of all subjects and furnish prints at cost. We will furnish data relating to these films, and, in so far as the regulations will permit, will lend our aid to the good work you are undertaking.

A brief statement of the activities of the Bureau of Education, which co-operates in film distribution with the extension departments of the state universities, is given through the courtesy of Dr. Claxton. In its annual report the visual instruction section of the Bureau of Education says:

The visual instruction service of the Bureau of Education, Department of the Interior, received 2,160,000 feet of film during the fiscal year ending June 30, 1920, and deposited 982,000 feet with its State distributing centers. This section now has a total of 8,275,000 feet of film, 4,927,000 feet of which are in circulation, and the remaining 3,348,000 feet are held in the vault to be repaired, assembled and inspected. The film material was received through the very courteous coöperation of the departments of the government, of allied organizations and industrial companies.

The distribution of films has been carried on through the extensive coöperation of the extension departments of the state universities, which act as distributing centers for their respective states, and are held responsible for the proper circulation of films in their own territory. It is to be understood then, that this section does not send out films direct to users from this office, but releases and deposits such film material as becomes available with its state distributing centers, where universities, normal, high and elementary schools, churches, Y. M. C. A.'s, community centers, etc., may obtain the use of them for educational and recreational exhibitional purposes. This section now has a total of forty-two distributing centers, eleven of which were established during the past fiscal year. The visual instruction section is, therefore, principally engaged in the salvaging of educational and war film and in systematically distributing it throughout the country for as wide a use through educational and public organization as can be secured.

The Bureau of Mines, which has its main office in Pittsburgh and branches in some sixteen cities, has motion pictures on about fifty-five subjects. They are principally films on safety activities, mining methods, and welfare work among miners and their families. According to my information the Bureau of Mines has from five to ten prints of each of its subjects, and the negatives would be available, under certain restrictions, for the making of prints to be used in public educational work. Further information may be obtained by writing to the educational director of the bureau.

Seeing Our National Parks in Film

The National Parks Service has ten subjects portraying scenery in the larger reservations under the administration of the service. Prints of these subjects are circulated direct from the Washington office. Information as to whether the negatives may be obtained for the manufacture of educational prints may be obtained from the Washington office.

The Marine Corps has a number of motion pictures designed primarily for recruiting purposes. Among them are "Flying With the Marines," "Soldiers of the Sea," and "Devil Dogs in the Making." Information may be obtained from the Commandant of the Marine Corps, Washington, D. C.

*Mr. Perkins is assistant in charge of Motion Pictures, Division of Publications, U. S. Department of Agriculture. The above is taken from his article on "Visual Instruction Service Available from the United States Government," delivered before the recent annual convention of the National Academy of Visual Instruction, held at Madison, Wis.—Editor.

The Bureau of Navigation of the Navy Department has produced two kinds of motion pictures—technical, dealing mainly with tests of aircraft; and popular, showing general naval activities and meant particularly for recruiting purposes. Films that are said to be especially suitable for educational use are "A Navy of Two Seas," which contains aerial views of the Panama Canal; and a picture showing the flight of three hydroplanes from San Diego to San Francisco. Information on these films, as well as on a large number of aerial "stills" depicting the harbors of the United States, and which might be unusually useful in the teaching of geography, should be requested from the Bureau of Navigation.

Some Opportunities to Teach Health

The Army Medical Museum produced during the war about 150 medical subjects, covering principally surgery, sanitation, treatment of war wounds, rehabilitation of crippled soldiers, bone grafting, house flies, mosquitoes, cooties, lectures on orthopedic surgery, and prevention and treatment of various diseases. These subjects were used extensively during the war in teaching health essentials to soldiers, and doubtless some of them would be valuable in health work among civilians. Most of the subjects are said to be more suitable for medical schools and colleges, although there are some subjects of a more popular nature. The Museum, I am told, has from two to ten of each of its 150 subjects. Use of prints may be obtained direct by communicating with the Commanding Officer, Instruction Laboratory, Army Medical Museum, Washington, D. C.

The Public Health Service has not produced motion pictures, but it has endorsed the production of several made by commercial companies, and also "Fit to Win," which was produced by the Army. It has turned over its prints to the Bureau of Education. The Children's Bureau of the Labor Department has fifteen copies of "Our Children," a two-reel child welfare picture that was produced by a commercial company. Use of prints may be obtained direct by writing to the assistant director of the bureau. The Bureau of Standards is engaged in experimental work with film stock from which valuable results may be expected. During the war the Committee on Public Information was active in motion picture work. It has turned over its films to the Bureau of Education. The Liberty Loan organization of the Treasury also produced or had produced some films designed for the emergencies of the period.

What the Red Cross Can Give You

In addition to these government agencies is the American Red Cross, which has close relations with the government, especially in times of stress. It is producing pictures, which so far have been devoted largely to Red Cross activities. It is promised, however, that "subsequent releases will be broader in scope. Educational, scenic and high-class industrial films will be offered, as well as those pertaining to public health, Americanization, etc." Information may be obtained by writing to the American Red Cross, Bureau of Pictures, 729 Seventh avenue, New York City. Distribution is through fourteen division offices.

As for the Department of Agriculture, with which I am connected, the general facts are these:

The Department has produced 112 subjects of one reel or more, and is constantly adding to that number. Thirty have been added in the last three months, and more than fifteen should be added within the next three months. The department has a half-million feet of positive film, all of it in circulation, most of it constantly. All of our subjects are for general instruction. The department is inclined to "go the limit," so far as its resources and its regulations permit, in making its pictures available for your use or for any other legitimate use.

In fact, the department's pictures already are open to you. Any university, school or other creditable organization in the country may quickly obtain permission to purchase copies of Department of Agriculture films. Arrangements have been completed by which the cost is reduced to the manufacturing charge of about $40 for the usual reel of 1,000 feet on standard inflammable stock; on standard slow-burning stock a reel costs about $53, and on narrow width, slow-burning stock about $60.

Under this arrangement the department named as agent a commercial printing company in New York. The negatives produced by the department are entrusted to this company because the department's laboratory is not equipped for the production of large numbers of positive prints. Persons or organizations wishing to purchase copies of films should make application to the Department of Agriculture. When authorization is given for the purchase the company is notified. It is required, when such authorization is given, that the purchaser promise that no alterations will be made in the subject matter of the films and that its identity as a Department of Agriculture production will be maintained.

How Film Is Distributed

The department's own distribution system, under which there is no charge to borrowers except for transportation, also is open to you so far as is allowed by the limited supply of prints—we now have 460 prints in all. The primary purpose of this distribution system is to meet the needs of the department's extension and field workers for whose use the pictures have been primarily made. This, of course, includes the workers of the state agricultural colleges and other co-operating institutions. But, when available, prints will be lent for limited periods—as long as seems practicable, however—to educational institutions, or preferably, to circuits of schools. Extremely interesting programs of six reels or more could be worked up for such circuits from the offerings of the Department of Agriculture and the other government agencies that have available films.

Farm Films That Interest the City Dweller

It has been claimed that the Department of Agriculture touches more people in more places every day than any other department of the Federal Government. It is composed of seventeen important bureaus and divisions, every one of which has something vital to do with the welfare of this country. The department has its own particular field of activity—the farms that feed this country and a large part of the rest of the world—but it is just as important to the city dweller as it is to the farmer. Such important activities as safeguarding the country's meat supply from disease, forecasting the weather, building good roads, protecting the national forests, administering the Federal Food and Drugs Act, are part of the department's daily work. Every one of these tasks is of import to every man, woman and child in this country; and in addition is the supreme task of encouraging and maintaining food production so that there will be enough for everybody to eat. Thus the department's motion pictures—which make common property of the knowledge developed by its investigations and acquaint the public with the methods and significance of important lines of work—have a significance in education that is difficult to estimate.

The Buffalo (N. Y.) Society of Natural Science has made films of the harbor, the grain elevators, stock and lumber yards to illustrate lectures on local geography in the Buffalo public schools.

Moving Picture Showing Different Steps in the Training of Deaf Mutes

How children without power of speech or hearing are taught to voice their wants, how they are trained to sing, and other activities in a deaf mute school seen in this picture

By Jerome Lachenbruch

MARY is a pale-faced child just three and a half years old. Her short, straight ash-blonde hair straggles about her head in spite of the little red ribbon that forms a rosette crown of a bowknot. Perhaps when seeing Mary for the first time, your strongest reaction to her suppressed personality is pity. For she looks at you with dull, questioning blue eyes that make you feel that she knows you mean to be kind to her, but cannot understand completely just why your

A lesson in geography. The names of the various continents are written on the blackground. The children know them and repeat them as they point to the continents on the schoolroom globe.

lips move. And then, if you are a woman who loves children, you will crouch down beside her, lay your cheek against hers, and coo gently to her. She always understands that language. Her eyes will suddenly brighten, and she will turn and throw her little arms about your neck. Then, still clinging closely, she will feel your chest with her hands, moving them up and down as though feeling the vibrations of your voice through your body.

And when you release her, her shyness does not entirely return, but you discern an expression of wonderment on her face. She cannot hear your voice, for she was born without power of speech or hearing; yet, when you crouched beside her, her little body thrilled to the vibrations of your spoken words. Mary is one of hundreds of little deaf mutes who will soon be able to tell her wants and let the world know that she is not just "another" helpless creature. Her eyes will remain bright with intelligence and yearning, and she will often put her hand to her little throat and speak just for the sheer joy of feeling the sound come out. For the little girl is just entering upon a long and arduous, though pleasant, course of vocal training in one of the schools for deaf mutes. It is a training such as every operatic star undergoes, and too many forget.

Into this new world of sound, Mary is introduced in a pleasing and simple way. Her dear teacher, Miss Cavan, who always smiles sweetly at her and never passes without tenderly running her hand over the straight short hair, takes her by the hand and leads her to the music room. There Mr. Johnson is turning little black knobs on a huge "machine." Mary observes that it is shaped like a very small instrument that she has seen other men play by holding it under their chins. Later she learns it is a bass viol. Now Miss Cavan sits on a low stool near the "machine" and places timid Mary's hand on it. Then the instructor opens her mouth in the shape of an O. As Mary notices this, she feels a queer sensation, and turning around, observes that Mr. Johnson has moved his stick across the "machine."

Finally Mary realizes that she experiences the same sort of queer feeling when Miss Cavan makes an O with her mouth that she does when Mr. Johnson draws his strange kind of a stick over his instrument. Suddenly she smiles and wrinkles up her little nose. She understands the relationship between voice production and vibration. This is Mary's first lesson in voice placing. With her hand on the bass viol, and Miss Cavan singing O in a deep contralto, little Mary is impelled to imitate the sound. She opens her mouth. The poor, unused vocal chords emit a guttural rasp, but Miss Cavan smiles encouragingly. They try again. It is better. Again and again, little Mary plays at making O's with her mouth until Miss Cavan is quite pleased. In twenty minutes the first lesson is over.

Mary has had her first lesson in voice placing. She has sung D in the scale of G major (most of us remember it by the two sharps) and knows exactly just what she must do to make the sound again. And so day by day, she adds to her scale until soon she is able to think several sounds. And when she has learned to think of the sounds, she will be able to produce them. This is just what the embryo opera singer does when she learns how to "place" her voice. Her instructor sounds a note on the piano, the singer imitates it until

Little Mary, aged three and a half, discovers that she can sing just like her teacher, Miss Cavan. A motion picture was taken of her as she was learning to read Miss Cavan's lips.

the tone is clear and true. Then the singer learns to control her breath, sounding the tone, diminishing the volume of breath behind it, then swelling to a crescendo, until she is able to control the single tone at will. But before this can be done, the singer must think the tone just as little Mary does.

Mary is but one of the several children. Her little friends are of different ages. When she is a year or two older, she will enter their class and stand behind the piano while another teacher, Miss Grace, plays songs for them. And they will all place their hands on the

piano and listen to the music. When Mary is old enough to do this, she will be able to speak and then she will learn about rhythm. For the children with their hands on the piano follow the beat of the music; and after a few lessons, begin to jig their feet in time and to hum the tune being played.

When the children have learned to hum tunes on different vowel sounds, they are taught to watch the teacher speak simple words that are written on the blackboard. In this way, they cultivate a strict attention to the movements of the instructor's lips. In a comparatively short time, they are able to tell time, and to point out and name various continents as shown on a globe used in the schoolroom. From this point on, the education of the deaf mute children follows the same methods employed in the ordinary public schools.

Few people appreciate the painstaking, yet love-inspired effort with which these children are taught. One of America's true patriots did, however; and in order to let the world know just what is being done in educating deaf mute children, Ford Educational Weekly had a motion picture made showing the activities of a well known deaf mute school. The photographs are enlargements of portions of the motion picture.

Films Play Large Part in Fort Sheridan Hospital Welfare Work

How a cinema program supplies the educational features and amusement facilities as well as assists in the religious work in a U. S. army hospital

By John J. Sidey
Chaplain's Office, U. S. General Hospital, Fort Sheridan, Ill.

BY far the greater portion of recreational hours of the men at Fort Sheridan hospital are spent at moving picture exhibitions. Somehow this form of amusement has become more popular than all others, and every night crowds are seen waiting for the performance to commence. Just at present, owing to the diminishing list of patients here, programs are confined to certain evenings of the week, but during the months when the hospital numbered its patients by the thousands, moving pictures were shown at all hours of the day and evening, and conducted by all the welfare organizations, also by the educational department of the hospital.

It was between the months of May and December, 1919, that the very largest work was done by the cinema program. The Y. M. C. A., the Red Cross, the Knights of Columbus and the educational department were all supplying the men with picture shows, but it was left to the Y. M. C. A. to take the "movies" right into the wards where the men were. Permission was secured to undertake this work, and faithfully for many months the wounded bed patients had the exhibitions that they longed to see. Great care had to be taken in the selection of films, and for this purpose the patients were divided into groups. First the surgical patients, men who had been confined to their beds for many months, were given a moving picture program twice a week.

This program generally consisted of one film of travel, and either a comedy or drama. These men, of course, could stand mentally almost any type of picture, and so it was a comparatively easy matter to choose clean moral films for this group. The men looked forward to "movie night," as they called it, and there is no question but that many a lad had the dull monotony of his life cheered and brightened by this service. The educational department of the hospital also used films on various subjects in order to teach the men in these wards something of the working machinery of various types of motors and other forms of locomotion.

The second group of patients consisted of those who were in the medical department. These men were able to go to the programs in the various huts, and so very few of them remained in the wards. To those who did remain a program was always given, but the pictures were generally those of the drama and comedy, as too much mental exertion for lads unable to walk to the huts would not have been beneficial. Many of these boys were recovering from the effects of gas, also nervous breakdowns, and generally something of the lighter drama was used.

The third group consisted of the psychopathics. These men, most of whom were suffering from various mental diseases, were allowed only one program a week, and only very light comedy was used. It seemed that light comedy helped in the curative work of this group, and the Y. M. C. A. always arranged that a particularly pleasing Charley Chaplain should be on hand for them. The effect on the men was noticeable. Nearly all of them attended the show, and it seemed the one thing of the week that stood out to them as the most important.

From every standpoint the moving picture programs at Fort Sheridan have been very beneficial. After the Y. M. C. A. left the hospital, the Red Cross took over the work of the wards and continued it under a modified schedule for several months. In the religious department we have tried the effect of sacred films at various adjoining towns where members of the Fort Sheridan Gospel Team have held special evangelistic meetings. In every case the attendances have been very much increased by this plan.

The chief trouble in this field is that so few producers handle any work in this line. There seems to be a big demand for it, and I have no hesitancy in saying that, should some big producer specialize in this line, producing religious and biblical films well acted and staged, there would be a rush to book the films. The criticism that seems to me the most pointed in the religious films now on the market is that the type of acting is very poor, and it seems that the setting is often untrue to eastern customs. We intend to use the moving picture more and more in our religious work, but the market will have to be supplied with a more highly efficient production of films in this line.

Growing Interest in Educational Films

A faint idea of the contemplated expansion in the educational picture field may be had by the contrast of two bits of news. This year, it is generally understood, the New York Board of Education expects to spend $10,000 on motion picture work in the study of biology, United States geography and English literature. Next year, or soon thereafter, it is expected that the appropriation for motion picture education work will jump to $250,000.

The schools are only one outlet for the educational picture and New York is only one city, so it may easily be seen how interested film producers are getting so far as the educational film is concerned.

Of course, there could be no steady production of educational films until they could be made profitably—at least without loss.

Projection

Questions on projection will be answered by this department provided addressed and stamped envelope is enclosed. Address Projection, Moving Picture Age, 418 South Market Street, Chicago, Ill.

A BOOKLET recently published by the Gundlach-Manhattan Optical Company, Rochester, N. Y., contains some pertinent facts on projection. Among those of interest are that the manufacture of lenses presents many difficult problems for the optician to contend with because of the peculiar characteristics of optical glass as well as the fact that it is not a material easily worked, owing to its hard, brittle nature. To produce lenses that are well corrected in the optical sense and maintain a uniform standard of quality requires not only scientific knowledge of optics and mathematics of a high order to compute the formula, but also the utmost skill and precision must be used during the mechanical operations to obtain the desired result. Even then it depends upon a master optician for the final adjusting and testing before the lens is ready for market, because a good lens may be spoiled by improper mounting.

In this respect lenses are different from articles made of other materials which can readily be made to conform to dies, patterns or blue print specifications with certainty that, when these are followed, the finished article will be perfect. Each lens goes through several operations of grinding and polishing and a stray bit of grit may scratch a finished surface at the last moment, or lenses will crack or chip in handling, adding spoilage to the cost of manufacture.

A projection lens contains three distinct kinds of glass, each lot of glass has slightly different properties, and as one melt never includes more than a few hundred pounds, this necessitates a constant modification of formulæ with a corresponding change of tools which involves a big expense. Lenses of large aperture require more care in grinding and polishing than lenses of less curvature and their adjustment is more sensitive. Besides, the larger lenses must be made separately, while those of smaller diameter with flatter surfaces can be made two or more at a time, reducing the cost of manufacture proportionately.

Satisfactory Projection Depends on Lens

It is an axiom of optics that the best lens is never too good for the purpose, and this is particularly true as regards projection, it being obvious that a poor lens makes a picture which is unsatisfactory to a large number of people and the theater owner or producer suffers in consequence by criticism of the show and loss of business. Now, a poor lens not only will not focus sharply but the image is flattened and lacks contrast, because what should be black becomes gray and light and shade gradations of the film image are not reproduced in their proper values.

The size of the film is ¾x1″ and the opening in the aperture plate has been standardized by the principal machine manufacturers and is now 29/32″ wide, with the height ¾ of the width. The picture is magnified in the same proportions, therefore, the screen must be 9 inches high for each foot in width. For example, 9′x12′, 10′6″x14″ or 12′x16′. A picture 16 ft. wide requires a magnification of the film image of about 212 diameters, or nearly 44,944 times the size of the original.

The importance of standardization of the opening in the aperture plate may be realized from the fact that the two sizes formerly used, 15/16″ wide and 29/32″ wide, with a difference of only 1/32″, would result in a difference of about 6 inches between the width of pictures made with matched lenses for a picture 16 feet wide, so that pictures of the same size could be obtained only by using lenses of different focal lengths, an inconvenient and difficult method of securing this result.

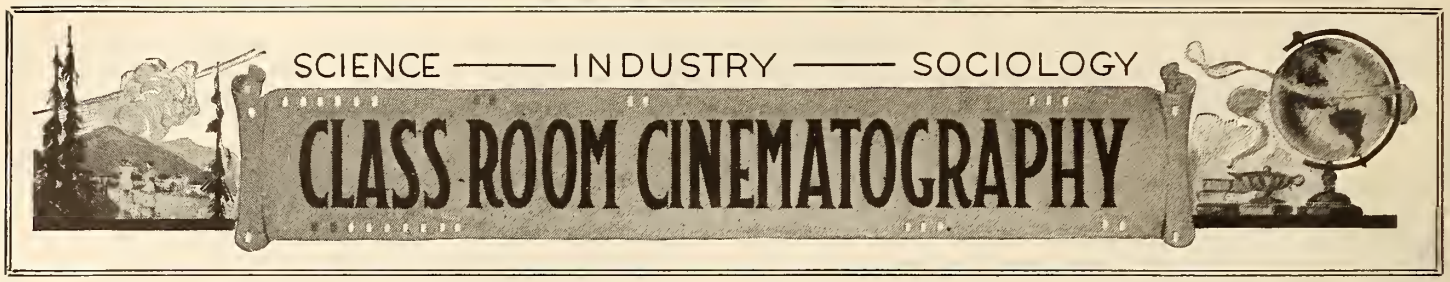
It is the opinion of the Gundlach company that the quality of the picture is more important than its size, or, in other words, perfect projection must be the first consideration. Owing to the unavoidable loss in definition and illumination incidental to an increase in magnification it is advisable to keep the size of the picture within a reasonable limit—about 12x16. Above this size the surface area increases very rapidly with each additional foot in width. The distance the picture is projected is not so important unless it necessitates the use of lenses of abnormally short or long focuses.

Some of the Theory of Projection

Theoretically, there is a loss of light in inverse ratio to the square of the distance, but in practice a picture of a given size can be projected within a reasonable distance without any noticeable change in luminosity. Obviously this imposes a limitation to the size of theaters, therefore it is not advisable to make a theater so large that good projection cannot be secured. The best results are obtained with lenses ranging between 4″ and 7½″ focal length and any deviation from these is not advisable.

The picture is projected from the same film whether it is thrown 25 feet or 150 feet, while an enlargement of the picture is secured only by magnification of the film image, with a consequent depreciation of the light by spreading it over a greater surface. The definition is impaired as the natural result of magnifying a film image which is not absolutely sharp to begin with. On the contrary, a difference in the distance does not bring these factors into consideration, although other difficulties arise if an effort is made to produce too large a picture with a very short focus lens or a comparatively small picture with a relatively long focus lens. The thing to avoid is extreme or abnormal conditions because the best result can be obtained only by being careful that each factor having an influence upon the quality of the picture is normal and efficient. Differentiation is made between brilliancy of the image and the working aperture of the lens or the amount of light it collects and transmits because the former is determined by its color correction, which, if good, will preserve the contrast of the film, and, if poor, will flatten the image, while luminosity is merely the inevitable result of making the diameter large in proportion to the focal length. Three principal factors govern the illumination of the picture, first, the light source, including its adjustment, current consumption and condenser system by which the film is illuminated. Next is the working aperture of the projection lens or the ratio between its diameter and focal length. The third is the size of the picture or its surface area.

It is announced that Metro will release monthly an Americanization production in one reel. The first has already been completed and is now being cut. "Stranger Beware" is its title. These offerings will be made in conjunction with the Americanization campaign.



Choosing Projectors to Fit the School

How one school system analyzed its projection problems and applied the proper solution to each individual installation

By A. G. Balcom*
Assistant Superintendent of Schools, Newark, N. J.

IN the treatment of this topic I shall consider the term classroom in a generic sense, as most of the showings of film have been done in the auditorium and shall touch upon the contributing factors that make these showings worth while in the life of the school. Prior to October, 1919, the Newark Board of Education owned one standard professional moving picture equipment, consisting of an Edison machine, an approved fire-proof booth and other accessories and two small projectors using the narrow width slow burning film. For the most part the machine for standard films was used in connection with the public lectures given by the Board of Education in the evening, free to the public. These lectures have been given during the last fifteen years in school buildings conveniently located and having suitable seating accommodations. The majority of the lectures were illustrated by slides and a few by slides and motion pictures.

In arranging a schedule it was planned to have only one per evening involving the use of film, so that one machine moved from center to center met the needs of the situation. The two small machines whose use was approved without booth were used in the day schools where auditoriums and classrooms were equipped so they could be darkened. One man, a projection expert, employed by the Board of Education made the rounds of the schools, showing films that, in a general way, linked up to the subject matter of the course of study. In the fall of 1919 we tried to take a forward step in organization by consideration of the following factors that must be reckoned with in putting over a successful plan of operation.

Thirty-eight schools of Newark have auditoriums whose seating capacity ranges from 300 to 1,800. Much is made of the auditorium period in the life of the school. This is the opportunity of the principal to make known to the pupils his policy of running the school. There are eight large schools, including three junior high schools, organized on what we call in Newark the "alternating" plan (modified Gary). This scheme of organization involves a constant use of the auditorium every day. Each pupil of the school, therefore, spends about forty minutes of his school day in the auditorium and in order that this time may be profitably spent, definite plans have to be made. The alternating schools were among those first equipped with projectors and it has been our plan to exhibit pictures in the auditorium of these schools one day a week. There are seven schools recently built whose auditoriums contain permanently constructed projection rooms. This does not include the additions to three other buildings and the new Seymour vocational school, all in the process of construction, whose anditoriums when completed will be similarly equipped.

So the problem of projection consisted in securing those machines that would give satisfactory projection in the various auditoriums. We were fortunate in having a projection expert whose judgment guided us in the selection of machines for the various schools that have proved very satisfactory. We took into consideration the problem of daylight projection, that is, the difficulties of darkening some of our auditoriums. In rooms where the throw exceeded seventy feet, and rooms very difficult to darken, regardless of the length of the throw, we installed the arc light. In all other rooms we installed the Mazda lamp.

A competitive examination of all projectors submitted for consideration was held at the Burnet school last October at which officials of the Board of Education were present. The test involved the amount of light thrown on the screen, steadiness of picture, clearness of definition and smoothness of operation. The outcome of the competition was that the special committee of the Board of Education approved the judgment of our projection expert and three of our senior high schools were equipped with the Simplex arc; two junior high schools with the Power Mazda lamp; one junior high school with the Power arc; eight elementary schools with the Power arc; four elementary schools with the Power Mazda lamp; and two elementary schools with the Graphscope Junior, which is equipped with Mazda lamp.

The question of installing a machine in a school was left to the individual principal. It was assumed that the showing of film in a school would supplement the text-book and possibly in time, lessen somewhat the wear and tear on the same, therefore, it was put up to the principals of the city that they could order projectors if they were willing to pay for them out of their text-book appropriations. These machines have all been permanently installed with wiring and switches that comply with city regulations governing the same. We have been very much pleased with the character of projection of these machines. Children are quite familiar with the character of projection seen in motion picture theaters and if we are to interest them in the pictures shown in the school, the projection must approach somewhat near the standard of the theater. After two months' experience we greatly improved the light of the Mazda lamp in projection by a better adjustment of the lamp in its distance from the condenser lens and mirror.

For motion pictures a screen should be impervious to light and have a clean white surface. In two schools we use the plastered wall, painted white, in the rear of the auditorium platform. The best screen we have tried is the Halftone made by A. L. Raven of New York. This screen has a plain white surface with a rubber back. The rubber is so pressed in that the screen is perfectly opaque. The pictures appear the same from every angle of the room and are full in detail and rich in effect. The screen is an important factor and should

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*The above is a part of Mr. Balcom's address delivered before the annual convention of the National Academy of Visual Instruction, at Madison, Wis., in July. The remainder of his address, dealing with what has been and what can be accomplished with motion picture films now available, will be run in this department in the October number of MOVING PICTURE AGE.

How Films Teach Farming

IN the judgment of W. F. Handschein, Agricultural Extension Service, University of Illinois, who recently addressed the Madison convention of the National Academy of Visual Instruction, we have scarcely had time for anything like a scientific valuation of the film as an aid in agricultural education. The use of films as a means of entertainment has conveyed so large a place in the motion picture field that relatively little careful study has been devoted to the question of determining the real educational possibilities of this new means of visual instruction. In spite of the fact that the film has been used more and more during recent years as a means of educational publicity by a great variety of commercial concerns, the publicity rather than the educational phases of the problem seem in the main to have been uppermost in the minds of the producers.

Mr. Handschein makes this somewhat general criticism advisedly, and with some knowledge of the excellent work which has been done here and there in the use of films in familiarizing popular audiences with manufacturing and other productive processes. The very excellent films, produced by a few students of biology, in which the growth processes are visually portrayed, are somewhat outstanding examples of the possibilities of the film as an aid in helping students to understand more clearly some of the most fundamental biological processes.

He thinks that the use of the films as a means of training workers in some of the more or less technical manufacturing processes, affords the basis for assuming that the same means may possibly be employed in teaching the somewhat more complicated farm operations to prospective workers. Such training would be especially valuable if conditions should make necessary the transfer of workers from other industries to agriculture, as was actually done to some extent during the war.

Some of the recent studies in motion analysis which have been made in the study of form in athletes, suggest that similar studies might be of value in making an analytical study of gaits and action in the teaching of horse judging.

On the basis of the preliminary attempts in the use of the film as an aid in the teaching of agriculture, we may assume, Mr. Handschein believes, that the chief value of the motion picture will consist in presenting the most popular or non-technical phases of the subject to those who have relatively little knowledge regarding it. Such films might be prepared in large measure for "urban consumption," since it is important that the consumer as well as the producer have some knowledge of the business of food production. It will be greatly to the advantage of the farmer when the city dweller knows more about farming and farm life.

Mr. Handschein goes on to say that in teaching the farmer about farming, the film will probably be of greatest value in presenting technical, rather than popular material, since the farmer is already somewhat expert in all of the ordinary processes of production. In those activities somewhat closely related to agriculture, such as marketing and transportation, the film may be employed to advantage in presenting even the most general phases of the subject. With these the farmer is as yet much less familiar than with the productive processes. The presenting of films showing methods of production and distribution in foreign countries, or in other regions of his own country with which he is less familiar may have economic as well as cultural value for the farm audience.

The very nature of the film with its "rapid fire" methods of projection, according to this educator, seem to impose certain limitations in doing serious and really constructive teaching. Unless the learner is already fairly familiar with the facts to be presented on the screen, the movement is all too rapid for even the most alert minds to comprehend. If the material presented is to cover new ground with which the learner is only slightly familiar, or where operations or processes are to be analyzed in detail, the speed of the activities must be materially reduced if the average mind is to follow the various steps in the processes being presented.

For detailed analysis and careful study of any operation, it would seem almost necessary to reduce the speed of the motion picture until it becomes a series of discontinuous slides rather than a series of used or continuous slides. That is, for the careful study of movements and processes the film would seem to have certain limitations which are removed only when it is resolved into what it really is, a series of slides.

In considering the use of the film as a means of visual instructions in agriculture, it is of course, necessary to take into consideration the expense involved in the production and presentation of motion pictures. This phase of the problem presents special difficulties in reaching the more remote communities which do not have commercial movies. The use of the portable motion picture outfits, while practicable mechanically, is often out of the question because of expenses involved.

The question of availability of material, expense involved, and the time and energy available will need to be taken into consideration in the selection of the visual aid to be employed and in outlining the general plan of procedure. Any attempt at arbitrary conclusions at this time would be, Mr. Handschein feels, presumptuous. What is most needed is a mind of large development of research activities concerning the use of visual aids in our educational programs, in order that the whole plan may be made to conform to sound educational procedure.

Building Up a Department Store Business with Moving Pictures

A NEW twist to screen publicity was recently given by the Murray-Kay Company of Toronto, when it played up the activities of its store in a picture that created a considerable amount of comment and lively interest, says the Retail Public Ledger. The company, in order to make sure of getting its idea across, offered substantial cash prizes amounting to $500 for the best titles submitted—a first prize of $250, second prize $150 and third prize $100. Titles numbering up in the thousands were submitted.

(*Continued on page* 16)

Instructional Productions of the Month

Contents of NewsWeeklies, Screen Magazines, Industrials and Scenic Reels, Which Have a Regular Release Date, Will Be Reviewed in This Department.

Belgian City a Constant Source of Delight

One of the oldest and quaintest cities of the Belgian monarchy is picturized in the Paramount-Burton Holmes Travel picture entitled "In Beautiful Bruges." The tourist enters through the ancient gateway, once a part of a fortifying wall, hastens to take a glimpse of the unique belfry and markets, landmarks of a former age, and reaches the guildhall just in time to join in the "Kermesse" or festival in the Grande Place—the ceremony having been initiated by the citizens to commemorate their regained freedom.

The streets are entwined by a network of beautiful canals. One view is shown in the illustration on the cover of the magazine. Evidences of the war are still visible on all sides, the damage performed by the German bombing "Taube," the bomb proof garages and the ruined and shattered dwellings. Burton Holmes is a master at the art of picking out the interesting points of a city and he lives up to expectations in his tour of this quaint Belgian municipality, known as "The Venice of the North."

Irons and Percolators in Ford Educational

If the busy housewife who irons the daintiest of waists with an electric iron without having to stop to heat, or to exchange irons, ever stopped to wonder how the electric iron was made it is a safe assertion to say that she never took the iron apart to satisfy her curiosity—for woman's curiosity is not of that kind. She may make delicious, prfectly brewed coffee every day of her life with an electric perculator and still not be enough of a mechanician to take it apart to see how it is made.

Ford Educational Weekly No. 211, released through the Goldwyn Distributing Corporation, illustrates on the screen the entire process of making each of the two time-saving household utensils. It shows how the iron is made with screw holes drilled into the pressure plate, the plate trimmed to size and the heating element assembled with the resistance ribbon held in position with cement. It also explains in detail how the percolator body is formed from a round shell and the faucet and plug receptacle made separately and the whole assembled and nickel plated. Every iron and percolator is tested to see that it is in perfect working condition.

Pictograph Shows History of Locomotive

It is such an easy matter to purchase a ticket, step on the Twentieth Century Limited and alight in Chicago eighteen or twenty hours later that few persons ever give a thought to the mighty feats of engineering and inventive skill which have made this speedy travel possible and which have made the history of the locomotive such a fascinating subject. This century of locomotive development forms the chief subject matter of the Bray Pictograph B 7049, distributed by the Goldwyn Corporation. "Skiing Through College" is the second educational subject, while the animated cartoon is Jerry-on-the-Job in "The Trained Horse," concerning an old race horse used to pull a stalled train.

"The Tale of the Iron Horse" is the history of man's efforts to control the power of steam, from the day when James Watt conceived the idea of harnessing the steam-power which raised the lid of his mother's tea-kettle to the day of the giant twentieth century locomotive. The picture shows the first "Puffing Billy" whichever ran on rails, back in 1804, the "Tom Thumb" built by Peter Cooper in 1829, the first engine which turned a curve without tipping over; the DeWitt Clinton, called the grandfather of the present huge locomotive, the first engine to run, and to pull a train, in New York state. The number of wheels on each locomotive has progressed along with its power so that there are twelve wheels to an engine now instead of six.

At Dartmouth College skiing may be said to be a "required subject" in that the snowfall is often so deep that the skiing is the only method by which the students can attend classes. Instead of taking dull gymnasium class drills, the students take long ski hikes over the snow-covered hills. They enjoy this athletic "course" hugely and become expert at it. The Bray-Goldwyn Pictograph shows the Dartmouth students in skiing and tobogganing contests and brings a feeling of coolness to spectators.

The Other Fellow's Idea

(*Continued from page* 15)

The picture was illustrative of a shopping tour of the Murray-Kay store. The opening scene showed a mother and daughter at the breakfast table, reading the advertisement of the Murray-Kay Company. They decide to go shopping, and the picture then shows them in the various departments they visited—the suits and dresses, millinery, shoes, gloves, neckwear, linen, electrical fixtures, furniture and the suite of furnished rooms. They also had lunch, meeting out-of-town friends in the lunch room. Altogether it was a very full day's shopping, for, incidentally, the shoppers took in one of the big attractions of the store—a mannequin show.

There was a great diversity of opinion expressed in the titles submitted, more than 25 per cent of which made mention of the store's "service," while at least 17 per cent dwelt on "quality of merchandise." It was the store as a whole that appealed to the public. No single department was made the subject of comment.

The film was shown in a number of the moving picture theaters throughout the city, starting with the downtown section and gradually moving to the outlying sections of the east, west and north portions of the city. This meant that all classes of moving picture patrons had an opportunity of seeing this novel picture of one of Toronto's busy shopping centers. Scores of titles were received from out-of-town people who had seen the picture while on a visit to Toronto.

The commercial value of such publicity is immediately apparent, for the film was shown to audiences aggregating more than 100,000 persons, many of whom, no doubt, got their first glimpse of the store from the pictures, and an increased following may be confidently counted on as a result of the unique film featuring M.-K. activities.

Visualizing Citizenship

Moving Picture Age is in receipt of Special Report No. 4, "Visualizing Citizens,", by Miss Ina Clement, issued as a fourth of a series of studies on municipal problems by New York Public Library. The study comprises a survey of motion pictures from a civic standpoint, with a resume of each film, the source from which it can be obtained and the cost of rental. This supplementary study was prepared in response to a demand created by the original study, "Teaching Citizenship via the Movies," published in 1918.

Class Room Cinematography

(*Continued from page* 14)

be fully considered from every angle when equipment is being installed.

All inflammable films must be run in an enclosed fire proof booth in Newark, so we had to grapple with the problem of supplying booths. An asbestos board booth whose inside dimensions were 6 feet long, 4 feet wide and 7 feet high was decided upon.

A number of these booths had to be placed in the galleries of auditoriums where the spaces were already occupied by seats, so that in order not to seriously cut down the seating capacity of the room, a booth of the above dimensions was agreed upon. Then again, the question of expense had to be considered. A floor space of 4 feet by 6 feet gives room for machine and accessories, fire extinguishing devices, tools and operator.

Community Center of Municipality Uses Outdoor Moving Pictures with Great Success

In planning a program of entertainment along community lines the civic center committee of New Rochelle, N. Y., decided to give outdoor moving pictures for two evenings. This was largely in the way of an experiment and the result of the first two evenings were to govern their continuation. The results were so gratifying that all summer, on Wednesday evenings, the city is supplying visual performances which are attended by thousands of the residents and their guests. No charge is made for the performance furnished.

Hudson Park, bordering on Long Island Sound where the first Huguenots originally landed, is the scene of the entertainment. The projection screen was strategically placed at the foot of a broad sloping hill which permitted the great throngs an uninterrupted view, and dispensed with the necessity of the city furnishing seating accommodations. Each spectator makes himself comfortable on the grassy slopes, with ample room for all, in this natural amphitheater.

Each program is widely varied and is intended to cover subjects of interest to the family audiences with an interspersion of several comedy films. One short educational picture is included in order to interest the many children who attend. This enterprising movement is sponsored by the local Chamber of Commerce, which has also been instrumental in fathering a number of other praiseworthy civic movements for the advancement of the people and the community.

De Vry Hold Salesmen's Convention

At the Hotel La Salle, Chicago, on August 18, 19 and 20, the De Vry Corporation entertained their sales representatives and distributors in their second annual sales convention. But entertainment alone was not the object of the gathering, although some play was of course mixed in.

A. E. Gundelach, general manager of the De Vry Corporation, carried through a heavy program for the three days. This took up the dealer and distributor problems and discussed them in full. Also the users' problems and ideas were given from the side of the church and the school. These were given by Rev. Suedmeyer and Prof. J. H. Wilson, Detroit public schools.

The technical and scientific phases of the construction and operation of their equipment as well as the business methods of the departments with which they came in contact were described by experts in the respective lines. The meeting ended with a banquet, a fitting way to tie the organization together into a unit.

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Gold Fibre Screens

No screen as restful to the eyes as the Minusa Gold Fibre has ever been produced, either in Europe or America. A revelation for churches and schools.

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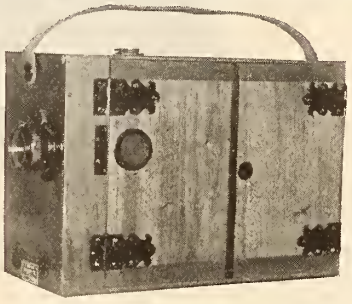

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A Camera for the Professional as well as Amateur Photographer of 400 feet film capacity —fitted with Dissolving Shutter, Micrometer Mount, Hypar Lens, Prism Focusing Device, Film Counter, regular and 1 picture crank, size of camera 14" x 9¾" x 6½", weight 18 lbs. Ready for delivery.

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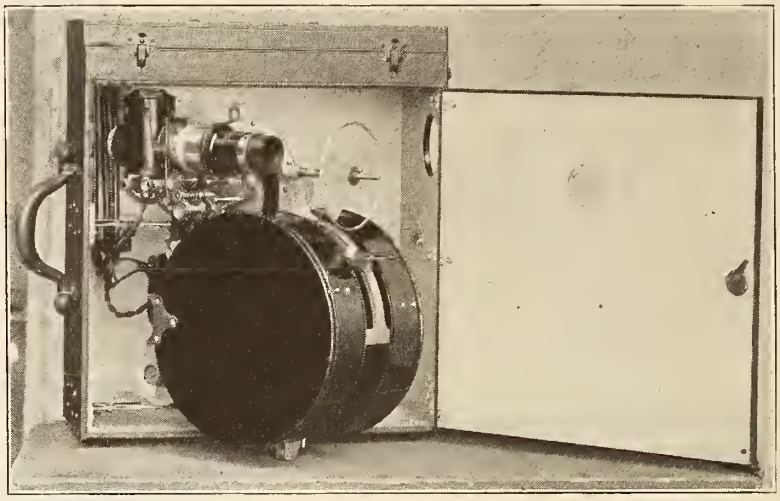

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Space does not permit us to tell you all about this wonderful opportunity to equip your church or school with the very best visual equipment in existence. It is enough to say a large initial expenditure is totally unnecessary.

Your only expense is a small deposit. The projector itself will more than earn the weekly payments—while the long extended time for completing the payments is your best guarantee of satisfactory performance.

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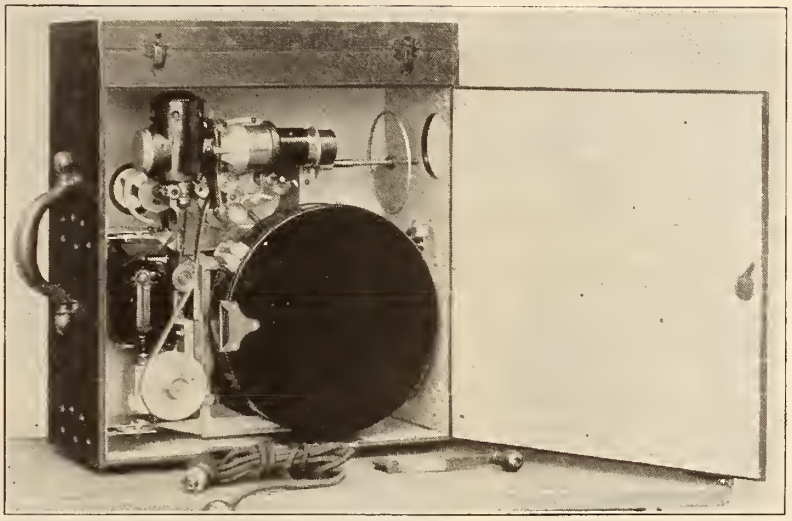

The Rex projector in running position. Note a professional type light shutter is used on the Rex. This insures a perfect image.

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The Rex Portable Projector is the outcome of the combined experiences of several projection engineers. Every possible mechanical advantage has been incorporated into its design.

So many improvements over ordinary projectors have been accomplished in the Rex, that pages could be spent in telling of them.

The ease with which it is threaded alone places it above all others. No more worry or fuss. The whole mechanism swings out. Every sprocket is clear of all obstructions, and even a child can thread a Rex Projector.

You cannot afford to miss this opportunity to investigate the greatest offer ever made to church or school. Clip the coupon and mail it in today, we will send you full and detailed information.

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RUMORS MATERIALIZE — BIBLE FILMS NOW AVAILABLE

TWO STUPENDOUS FEATURES

"SATAN'S SCHEME" and "THE GREAT MIRACLE"

MADE EXPRESSLY FOR THE NON-THEATRICAL FIELD

The Paragon Film Bureau experiences great satisfaction in announcing the release of two pictures which represent not only the outlay of a vast sum of money, but exhaustive study and attention to details on the part of producers and directors.

Howard Gaye, the famous dramatist and director, who supervised these productions, believes that: "The Bible with its richness of background, wealth of idealism and truthful portrayal of both the good and bad in human nature, offers vast possibilities for motion picture artistry."

These pictures are designed to at once amuse and instruct, entertain and elevate. While embodying Biblical and ethical truth they carefully avoid sectarian dogma.

SATAN'S SCHEME visualizes the world-old warfare between the forces of Good and Evil, waged over and through Mankind, is depicted as viewed from behind as well as before the curtain that separates the Material from the Spirit world.

In Eden, in Egypt, in Judea, in Rome, in the Modern World, the conflict proceeds, illustrated in intensely human episodes, to a stupendous climax wherein the Divine Architect of Man and of the Universe vindicates his righteousness and omnipotence in the complete overthrow of His adversaries, the undoing of their evil works, and the final and permanent establishment of "Peace on Earth, good will among Men." In six reels.

THE GREAT MIRACLE is a fitting companion picture to "Satan's Scheme," and is in the nature of a charming story of an unusual love, and graphically pictures the most wonderful and soul-stirring event in human experience. No orator, be he the mightiest in the land, can drive into the heart, or awaken in the soul of either man or woman the mountain of thought that is embedded in the mind after having seen "The Great Miracle." Its great theme is the RESURRECTION, the "miracle of miracles." It also depicts scenes in the Holy Land which are of historical as well as of Biblical interest. It is in six reels.

SAMPLES OF UNSTINTED PRAISE FROM EDUCATORS, PASTORS, CLUBS, ETC.

"It is a charming picture play and no one can afford to miss it. Every mother should take all of her children to see it, and grown-ups can profit by seeing it many times. You have a gem and I hope you will show it throughout the world. I believe when it is properly known it will have a marvelous career. I remain, Yours sincerely,
"JESSIE ALLEN FOWLER,
"The American Institute of Phrenology."

"Your photoplay is the last word in motion photography. It is the concept of a master, marvelously executed, and thrilling in its story. It is of the highest order throughout, artistic, reverential and compelling. No picture has yet been presented which is comparable to this masterpiece."
GEORGE CALEB MOOR,
Pastor Brooklyn Baptist Temple.

"The picture does more than merely entertain. It is educational and uplifting and the difficult subjects treated in a reverent and dignified manner. Everyone would be better for having seen it.
"Sincerely yours,
"MRS. STANLEY LYMAN OTIS,
"Chairman Motion Picture Committee."
N. Y. Federation of Women's Clubs.

Write at once for Bookings and Openings for Territorial Representatives

THE PARAGON FILM BUREAU, 1127 East 43rd Street, Chicago, Ill.

Stamford Church Shows Community Films

Community motion pictures were recently shown in Maple Avenue Social hall, parish house of the Maple Avenue Methodist Protestant Church, Stamford, Conn., where an up-to-date professional motion picture equipment has been installed in order that the people of that section of the city may have the best kind of motion pictures once a week near their own homes. It is said that there are now 1,000 centers in this country where community pictures are being shown. The first program of pictures at the Maple Avenue church did not include a long dramatic feature, although such will be shown on later dates. It was the effort of the promoters to make the first showing a diversified program, so that pictures of various characters might be shown in one 8-reel program. A three-reel life of Thos. A. Edison, "The Benefactor"; a two-reel comedy by Mr. and Mrs. Sidney Drew, "Romance and Rings", a beautiful Post nature picture, "Raindrops"; a Pathe Review with colored and slow-motion pictures; and "Topics of the Day", comical and curious comment on current events, made up this program. Although a fixed admission fee will prevail at later showings, a silver collection was taken at the opening exhibition to help meet the expense. Children will not be admitted unless accompanied by older persons.

The character of the pictures presented can be noted from reading the following list of offerings which have been selected for future programs: Louisa M. Alcott's "Little Women," Chas. Frederick Goss, "Redemption of David Corson," Jerome K. Jerome's "Passing of the Third Floor Back," "The Miracle Man," "The Birth of a Nation," and "The Copperhead." All pictures to be offered will have a helpful message as well as enable one to spend a pleasant evening. The favorites of the screen, Mary Pickford, Douglas Fairbanks, Marguerite Clarke, Charles Ray, William Farnum and many others, will be seen in their best pictures.

"The Miracle Man" was recently shown to large audience at the Exira Community church at Exira, Iowa.

Moving pictures are used in a health campaign being conducted in all parts of New York state. The films most commonly used are "Our Children" and "An Equal Chance." The former shows in an amusing way the meaning of child welfare work, while the latter brings out the work of the public health nurse. "Jinks" and "In His Father's Footsteps" are also being used. In isolated rural communities the healthmobile is carrying the message of the pictures to the people.

A stereopticon lecture with colored slides was recently given at Solomon's Creek church, Syracuse, Ind., by William J. Tinkle on the "Sacredness of Life."

A stereopticon lecture on the capture of Jerusalem by General Allenby, illustrated with about 100 slides, was recently given in the Calvary Baptist church, Bellevue, N. Y., by the Rev. J. J. Ross, D.D.

Dick Bird, Vancouver, B. C., president of the Canadian Cinematographers' Union, has started for Japan to shoot scenes of church missionary work.

"Jinks," a health film owned by the Tuberculosis Association, has been making the rounds of vacation church schools in New York.

MARTIN JOHNSON

Sydney, N. S. W. Australia.

November 9th, 1919.

Universal Camera Company,
% Burke and James,
240 Ontario Street,
Chicago, Ill.

Dear Sirs:-

On account of the hasty letter I wrote you just before I left for the New Hebrides, seven months ago, I thought you would be glad to know that both Universals stood up great, we spent six months among the head hunters and cannibals of Malekula, and used only the two Universals.

I have just finished printing the positives, and without a doubt they are the finest films I have ever made--in fact there is not a foot of poor film among the twenty-five thousand feet.

The old camera that I used down here two years ago stood up as well as the new one, and outside of scars and scratches caused by long expeditions through the jungles and over mountains, it is as good as new--in fact, it's like an old shoe, it is like a part of me, and I will always use it in preference to any other.

Will send you some photographs on the next steamer.

Sincerely yours
Martin Johnson

You may use this letter or any part in advertising. My next feature that will be released in about six months will creat a sensation, it is the most wonderful film of exploration that has ever been made, and the photography is perfect--it was all made on the two Universals.

It will probally be called WILD MEN OF MALEKULA.

'Shooting' the wild men with a UNIVERSAL

IN a climate of intense heat, averaging 130 degrees, traveling in whale boats and through trackless forests, Martin Johnson, the noted explorer, carried the Universal Camera to which he refers in this letter.

With this camera he made 25,000 feet of perfect film, and it came through this endurance test as sound and perfect as the day it left our factory.

When you see Johnson's wonderful pictures of the savage South Sea Islanders, you will have demonstrated to you the kind of film the Universal makes. This is the camera used exclusively by explorers, travelers, the United States Army and educational film makers.

Write for illustrated booklet on the Universal. It tells why the Universal will one day be *your* camera.

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Slides

Questions on Lantern Slide Subjects will be answered by mail if stamped envelope is enclosed in addressing this department.

Supplementing a Lecture With Slides

How one instructor uses slides for class room and agricultural extension work

AFTER discussing at length the use of photographs and charts in teaching agricultural subjects, W. F. Handschein, vice-director Agricultural Extension, University of Illinois, Urbana, Ill., in his address before the recent annual convention of the National Academy of Visual Instruction in Madison, Wis., expresses as his opinion that from the standpoint of reproducing visual material, the lantern slide possesses most of the advantages of both photos and the charts. Its obvious advantages are that it makes possible the reproduction of a wide range of material at relatively small cost.

The fact that the slide requires a dark room, equipped with a screen, a lantern, and a supply of electrical current or an illuminating gas, materially increases the expense of operation as compared with the photograph and the chart. These factors also place certain very definite limitations as to the range of conditions under which the slide can be used conveniently and economically.

It is no doubt true, however, that wherever the mechanical conditions can be provided and where the expense involved can be met, the slide is one of the most effective means of conveying ideas of form, structure, color, quantitative relationship, and to a considerable extent, productive processes. It lends itself readily to the supplementing of the lecture or discussion of many phases of agricultural instructions, both from the standpoint of the class room as well as the extension audience.

Soil improvement, crop production, animal husbandry, dairying, horticulture, and landscape architecture may all be taught more effectively by supplementing the lecture, the discussion, the quiz or the laboratory exercise with good slides well chosen to illustrate the facts and principles to be taught.

Please note, he says, supplementing the lecture, the discussion or the quiz. Mr. Handschein regrets to say that far too often the slide is used as a substitute for, rather than a supplement to the other methods of presenting the material. The exercise instead of constituting a well organized lecture or discussion with the slides fitted in logically as supplementary material, degenerates into a mere "picture show" with more or less related "conversation" thrown in.

While he hardly insists that the slides must always supplement the lecture or the discussion, in fact, he states that he can conceive of conditions under which the discussion may be secondary to the slides or even entirely omitted, he maintains that in most instances where any serious attempt is made at instruction rather than entertainment, the primary function of the slide is to deepen the impression or to make more clear ideas previously presented either orally or through the printed page.

Slides Uncle Sam Can Loan

AT the same meeting the subject of slides available from the United States Government was covered by Fred W. Perkins, assistant in charge of Motion Pictures, Division of Publications, U. S. Department of Agriculture. While he stated that he was able to tell only what the Department of Agriculture and Bureau of Education are doing, he was of the opinion that the same statements would apply in a measure to at least two or three other government agencies.

Mr. Perkins stated that the Bureau of Education reports that it has collected 30,000 lantern slides and deposited them with distributing centers; that it also has been engaged quite extensively in the production for the public of lantern slides from photographs made by the Army Signal Corps. In the Department of Agriculture three bureaus are making and distributing slides. The Forest Service has a collection of several thousand illustrating the woodland resources of the United States, good and bad lumbering and forestry, as well as the wonderful scenery to be found in the 151 national forests of this country.

The bureau of Public Roads, which works with the states in the building of good highways under the Federal Aid Road Act, has about 1,500 slides illustrating the subjects with which it is concerned. The States Relations Service, which is the big agency of direct communication with the more than 6,000,000 farm families of this country, has more than 6,000 slides showing good practices in fields and in households, and arranged in lecture series suitable for use in schools, by extension workers, and for general purposes. All of these slides are available to the public. Sets may be borrowed at the cost of transportation, or sets may be purchased at the cost of manufacture.

Mr. Perkins has some detailed information on the States Relation Service slides which he will be glad to furnish to any person interested.

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Made as fast as you can type neat, attractive, economical.
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NEW INSTRUCTIONAL Films and Where to Get Them

Travel, Literary, Industrial, Topical and Comedy

Films for the Family Group

(Received and listed by the National Motion Picture League of New York)

The following list of endorsed pictures is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs and theater managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.

FAMILY FILMS

(Recommended for Young People and Adults)

Homer Comes Home. Reels, 5; exchange, Famous Players-Lasky Corp. Remarkks: Charles Ray. Comedy-Drama. An amusing story of an honest young man's difficulties.

Your Obedient Servant. Reels, 3; exchange, The New Era Films, Chicago, Non-Theatrical Dept. Remarks: Adapted from Anna Sewell's story of "Black Beauty," featuring Don Tulano, a horse. Black Beauty tells his own story of his happy youth on a Kentucky blue grass farm with his beloved master, his master's mother and sweetheart.

The Great Mystery. Reel, ½; exchange, Fox Film Corp. Remarks: Mutt and Jeff cartoon.

The Unconventional Maida Greenwood. Reels, 2; producer, Mrs. Sidney Drew; exchange, Pathe. Remarks: Comedy. Cut scenes of woman smoking.

Thru the Keyhole. Reel, 1; exchange, Universal. Remarks: Comedy.

A Fish Story. Reel 1; producer, Bray; Exchange Goldwyn. Remarks: Comedy-cartoon.

A Tale of a Terrier. Reel, 1; exchange Players-Lasky Corp. Remarks: A post nature comedy.

The Point of View. Reels, 6; producer, Selznick; exchange, Select. Remarks. Elaine Hammerstein. Story of a girl who sacrificed herself for her family, and is made very happy. In part 3, cut scenes of mixing drinks. In part 6, cut sub-title, "You don't care a damn," etc., also all drinking scenes.

Darling Mine. Reels, 5; producer, Selznick; exchange, Select. Remarks: Olive Thomas. Romance of a little Irish actress. In part 2, cut views of intoxicated woman. In part 5, cut sub-title, "I'll shoot to kill."

The Jack-Knife Man. Reels, 5; producer, King Vidor; exchange, First National. Remarks: Story by Ellis Buttler. In part 1 cut scenes of sick woman and sub-titles about her past. Cut also subtitle, "My notion of Hell," etc.

JUVENILE FILMS

(Recommended for children under 12 years of age.)

The Princess' Necklace. Reels, 4; exchange, New Era Films, Chicago, Non-Theatrical Dept. Remarks: Young prince recovers lost necklace for princess and discovers that making others happy brings happiness.

INSTRUCTIONAL FILMS

Charles Urban's Movie Chats, No. 8. Reel, 1; producer, Kineto Co. of America; (write producer for exchange in your state). Remarks:—Exploding shells that were left on battlefield. Assembling a telephone. Dragon-fly evolution. Training for the racing season in North Carolina. Trout fishing. Ty Cobb and his hunting dog. Catching King-fish in Gulf of Mexico, etc.

International News, Vol. 2, No. 36. Reel, 1; Exchange, Universal. Remarks: Reval, Esthonia, revolt threatening in New Republic; New York City, Sir Thomas Lipton, challenger for America's cup, on board the Shamrock IV; San Diego, Cal., Boy Scouts take possession of real Indian land; San Francisco, an airplane flights with Mrs. Annette Adams and Mrs. George Mara, political scouts, views of Convention Hall and San Francisco's great civic centre; New York City, Tammany Special leaving New York for San Francisco; Washington, D. C., first motion picture of Mrs. Warren Harding, wife of Republican Presidential nominee; New York City, Mr. and Mrs. Hippy move to summer quarters in Zoo; Dublin, Ireland, training of the Irish Republican Army; Camden, N. J., launching of shipping board's latest craft, the "John Jay." West Point, cadets being reviewed by Secretary Baker and General Pershing.

International News, Vol 2, No. 37. Reel 1; Exchange, Universal. Remarks: Ithaca, N. Y., Syracuse crew win inter-collegiate rowing regatta on Cayuga Lake, Cornell second; Columbia third; New York City, Mayor Hyland dedicates first air port; Paris, eight-year-old boy chess wonder; Manhattan Beach, Eileen Riggen, champion diver at thirteen; Sandy Hook, Shamrock IV in its first spin with the "trial horse;" Los Angeles, Cal., west champions start training for Olympic games; San Francisco, Democrats assemble for convention, pictures of Champ Clark, Vice-President Marshall, Attorney-General Palmer, Governor Edwards, Governor Cox, Ambassador John W. Davis, former Ambassador Gerard, William Jennings Bryan, Secretary of State Colby, Secretary of Agriculture Meredith, Governor Smith, former Secretary of Treasury McAdoo, and others; Belmont Terminal, United Hunts steeplechasers taking perilous jumps at breakneck speed.

The Lone Trapper. Reel, 1; exchange, Robertson-Cole. Remarks: Adventure scenic; trapper bids his wife and children good-by, places his traps and travels on over deep snow, returns with skins of silver-haired fox.

When Dreams Come True. Reel, 1; exchange Educational Films Corp. of America. Remarks: Outing Chester Scenic. Pictures of the Great Wall of China, 2,000 years old and still in good condition.

Pyrenees and Wooden Legs. Reel, 1; exchange Educational Films Corp. of America. Remarks: Outing Chester Scenic; snow-covered mountains, etc., life and customs of the people of Pyrenees, Spain.

Charles Urban's Movie Chats, No. 10. Reel, 1; Producer, Kineto Co. of America (write producer for exchange in your state). Remarks: London Fire Dept. gives demonstration; oyster fishing and industry in England; a starling builds nest in chimney, etc.

Beauty Spots in the United States and Canada. Reel, 1; producer, Kineto Co. of America (write producer for exchange in your state). Remarks: Magnolia-on-the-Ashley, Charleston, South Carolina, these gardens have been famed for their beauty since 1671; along Little Pigeon Bayou, near Plaquemine, Louisiana, about sixty miles west of Mississippi River, no roads, all traveling is done by boat; the American Falls of Niagara, viewed from the Canadian side; the fisherman's paradise, in Digby County, Nova Scotia, Levi Brooks, a famous Indian guide, shows some of the best trout streams in Canada, apple blossom time in Nova Scotia.

Oahu. Reel, 1; producer, Prizma; exchange, Select. Remarks: The pineapple industry on the Island of Oahu of the Hawaiian group, showing the various stages in the growth of the pineapple from the time the seed is planted until the canning process is reached.

Tropical Gems of Florida. Reel, 1; Producer, Ford; exchange, Goldwyn. Remarks: Scenes from Florida, the New River, Mangrow tree, Indian trail to Parboon Bend, Oaks, Hibiscus, the state flower of Florida, Sago palm, Australian palm, wild seagrapes, Spanish bayonettes, whooping cranes, screw pine, date palm, Washington palm, cabbage palm, cocoanut trees, a leaf out of a jungle book.

Pathe Review, No. 49. Reel, 1; exchange, Pathe. Remarks: Pathe-color. Scenes from Merida, Spain; Ice Cream de Luxe, making the custard, chilling, freezing, put in forms, etc.; Novagraph film, billard shots; Ditmars' films, well known nobodies (monkey); Dance of the Vase, after painting by Julian Ollendorf.

Pathe Review, No. 52. Reel, 1; exchange Pathe. Remarks: Pathe-color; scenes from Isere Valley, Southern France; pots and jars, primitive pottery making, using red clay from Caroline Mountains; Novagraph film, athletics, parallel bars, etc.; Ditmars films, prohibitions staunch friends; the "Paianna Dance," after painting by Julian Ollendorf.

Pathe Review, No. 56. Reel, 1; exchange Pathe. Remarks: Pathe-color, scenes from Blois, France, where kings of old held court, ancient street, market place, Victor Hugo Square, Cathedral, the Castle of Blois; Ditmars' film, feeding seals; Milady buys a hat on Fifth Ave., trimming hat, etc.! Novagraph firm, boxing.

The Great Mirror. Reel, 1; exchange, Educational Film Corp. of America. Remarkks: Robert Bruce, scenic; views from observation car, man's handiwork in a city park, nature's superiority over man's artistry.

Speeding Up the Play—Bray Pictographs, No. 444. Reel, 1; exchange, Goldwyn. Remarks; Pictures showing the changing of scenes in the "Storm." Helen MacKellar and company rehearsing; Passing the "Hobo;" Ginger Snaps.

New Screen Magazine, No. 72. Reel, 1; exchange, Universal. Remarks: Scenes from the Swiss Alps, shepherd and sheep, bathing and shearing sheep; glass blowing as an art, Herman Mueller, who makes the glass works for the Museum of Natural History, New York; A waiterless paradise (trick photography).

Pathe News, No. 51. Reel, 1; exchange, Pathe. Remarks: New York City, "Miss Wyoming," Cheyenne's girl booster, and her prize pony on hotel roof, her saddle that cost $1,200; Uniontown, Pa., auto race, Tommy Milton winner; Lakehurst, N. J., navy completes work on largest dirigible hangar in the world, will house the R-38; Madrid, Spain, labor demonstration; Seville, Spain, funeral of the famous toreador, Joselito, France honors French Soldiers from Asia; New York City, children on visit to Statue of Liberty; Governor Edwards launches seaplane; Cambridge, Mass., Harvard graduation.

International News, No. 38. Reel, 1; exchange, Universal. Remarks: Sea Girt, Gov. Edwards in monster seaplane; Dayton, Ohio, Gov. Cox and his family; Marion, Ohio, members of Senator Harding's family; Detroit, Mich., "Miss America," challenger for the world's motor boat title, traveling at the speed of 80 miles an hour; Folkestone, starving Austrian children being received in England; Cape Cod, shipwrecked schooner, off Sandy Hook, Sir Thomas Lipton and the cup challenger "Shamrock;" pictures from Soviet Russia, Nicholai Lenine and Leon Trotsky and some of the Bolshevist army.

International News, No. 39. Reel, 1; exchange, Universal. Remarks; New London, Conn., Harvard's victory over Yale in rowing classic; Plymouth, Eng. Prince George making his debut as a sailor; Tyne, Eng., salvaging a ship piecemeal; Paris, prize winners at dog shows; Manhattan Beach, star mermaids give exhibition of diving; Inglewood, Cal., scenes from earthquake; Pigeon Point, California's famous seal breeding colony; Tulsa, Okla., huge quantities of gasoline fuel for expensive blaze; Franklin Field, Philadelphia, America's try-outs for the Olympic Games. Cut cartoon.

International News, No. 40. Reel, 1; exchange, Universal. Remarks: Portland, Oregon, views of the Shriners' parade; Palisade Park, N. J., 1,100 aeroplanes have joy ride; Washington, D. C., Senator Harding makes his first speech for phonograph; San Francisco, glimpses from the Conven-

(Continued on page 26)

Fill In and Give This to Your Nearest Theater Owner

Proprietor----------Theater, City.

I am anxious to have my young people see, and myself should like to witness, an exhibition of the following moving picture feature:

Name of picture----------

Producer---------- Exchange----------

If your theater is willing to regularly exhibit films of this class and type, you may count on the regular attendance of members of our institution and their friends.

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Date---------- Address----------

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Films and Where to Get Them

(*Continued from page 24*)

tion; pictures from Ireland, England and France; Washington, D. C., fall styles as censored by Uncle Sam, thru Department of Justice experts; Chicago, Ill., Ethel Dare leaps from plane to plane in thrilling air feats.

Starting Life. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: Kittens, puppies, ducklings, chicks, lambs, hen and mallard ducklings, turkey-chicks, robins, pigs, ponies, calves, deer, pheasants, rabbit family, Canadian Geese, kangaroo baby, etc.

Currant Occurence. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: The making of the parts and assembling of an electric iron and electric percolator.

The Lion Hunt. Reel, 1; producer, Major Allen; exchange, Universal. Remarks: Traveling through the desert on camels, new born camel, lion seeking baby camel, is caught alive in net. Cut view of dragging lion on sand.

The Valley of Ten Thousand Smokes. Reel, 1; producer, The National Geographic Society; exchange, Educational Films Corp. Remarks: Pictures from Southwestern Alaska, volcanoes as far as the eye can see.

Life History of a Pearl. Bray Pictographs, 447. Reel, 1; exchange, Goldwyn. Remarks: Pictures of the oyster pearl; a giant of industry, crane in Philadelphia Navy Yard, 260 ft. high. Out of the Inkwell cartoon.

Scientific Fish Farming. Bray Pictographs 443. Reel, 1; exchange, Goldwyn. Remarks: Trout and other fish artificially bred. Do dogs reason, pictures of "Sherlock Holmes," smartest dog in Ohio. Cut cartoon.

The Boy-Scout. Reel, 1; producer, Kineto Co. of America, New York City (write producer for exchange in your state). Remarks: Pictures of Boy Scouts in America and England, military drill, ever in the service of the country, first aid, fire drill, preparing mess, making fire holes, serving food, dish-washing, amusements, etc. Sir Robert S. S. Baden-Powell, K. C. B., Chief Scout of the British Boy Scouts.

Childhood. Reel, 1; producer, Kineto Co. of America, New York City (write producer for exchange in your state). Remarks: Childhood, its lack of woes and troubles, feeding swans in park, dancing in the city playgrounds, fishing, slum kiddies on outing, children of our fallen heroes, sports, child ambitions.

The Land of Laos. Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corp. Remarks: Scenes taken in the interior of Siam in the Laos States inhabited by a race differing in appearance, costumes, and customs from the ruling race of the Siamese.

Pathe Review, No. 59. Reel, 1; exchange, Pathe. Remarks: Pathe-color, scenes from Lisbon, the capital of Portugal; ancient cathedral, famous for its statues; wide parks and healthy children; Ditmars' film, monkeys, "Piggy" from Java, macaque from India, toque from Ceylon; Novagraph film, a whirl from the West; what happens downstairs in a modern hotel; the Nautch Dance, from East India.

Pathe Review, No. 61. Reel, 1; exchange, Pathe. Remarks: Pathe-color, Burne Gorges, the "Wonder Road of France; chasing Mr. Cod, a line in the fish industry, cleaning and drying fish, pulling bones and packing; Novagraph film; Tumbling Tom; the sky pirates of Africa, lammergier, condor and eagle.

Pathe Review, No. 62. Reel, 1; exchange, Pathe. Remarks: Pathe-color, scenes in Switzerland; Novagraph film, balancing; retreading old tires; building a gown on Fifth Avenue; Russian dance.

New Screen Magazine, No. 74. Reel, 1; Exchange, Universal. Remarks: A chapel among the clouds, scenes from the Switzerland Alps; cheating the rag man, showing textile mending; what happens when you crank your car. Cut adventures of Cinema Lake.

New Screen Magazine, No. 75. Reel, 1; exchange, Universal. Remarks: An Alpine Pastoral, scenes from Switzerland; how we are pushed by the air about us, scientific experiments; a foot or two; Mickey says.

In the Land of Red Skins and Eskimos. Reel, 1; exchange, Gaumont. Remarks: Fort Francis in the Yukon, natives very curious, wild horses used for pack horses, native Indian guides, wonderful view of glaciers, etc.

Charles Urban's Movie Chats, No. 25. Reel, 1; producer, Kineto Co. of America, New York City (write producer for exchange in your state). Remarks: Scenes from the river Dee, Aberdeen, Scotland, going through the locks; at Moefield during the country fair; London North Western Railroad cultivate willows, making baskets and willow hampers for light transportation; the maggot giant dragon fly, honey bee, wasp, bumble bee, action of tongue of bumble bee, etc.

Pathe News, No. 57. Reel, 1; exchange, Pathe. Remarks: Tacoma, Wash., auto race; Columbus, Ohio, Gov. Cox receiving great ovation on his arrival and meeting his running mate, Franklin D. Roosevelt; Chicago, $40,000 fire; Tokio, Japan, aeroplane flights; Los Angeles, fishing from dirigible; Washington, D. C., America pays tribute to France on Bastille Day; Brooklyn, free ice for poor; Plymouth, Vt., Gov. Coolidge visits old homestead; off Sandy Hook, N. J., Resolute and Shamrock struggling for America's Cup, Sir Thomas Lipton on board his private yacht Victoria.

Pathe News, No. 59. Reel, 1; exchange, Pathe. Remarks: New York City, fire department installs new devise to keep the kiddies cool during the hot weather; Hog Island, last seven ships leave government ship yard; Resolute wins 3rd race; Animated diagram of yacht; Joinville, French school children in gymnastic drills and dances; San Francisco, Cal., American soldiers bring back brides from Russia; Spa, Belgium, pictures from the Spa Conference; Yokohama, Japan, making hand made umbrellas, woodcn shoes and artificial flowers.

International News, Vol. 2, No. 43. Reel, 1; exchange, Universal. Remarks: Germans being forced to destroy ammunition, thousands of guns cut up under supervision of Allied officers, shells of all varieties destroyed; swimming and high diving trials of American girls who hope to take part in the international contests at Antwerp; Boston, newly invented floating safe; Chicago, annual convention of Elks; Doylestown, Pa., a free school makes farmers of city boys; New York City, A. C. runners compete in Olympic tryouts.

International News, Vol. 2, No. 44. Reel, 1; exchange Universal. Remarks: Chicago, convention of Farmer-Labor Party; Columbus, Ohio, Gov. Cox and Franklin D. Roosevelt; New York City, "Babe" Ruth walloping his twenty-eighth home run, close-up showing how "Babe" holds the bat; Madrid, Spanish Crown Prince joining his regiment as private; Reno, Nev., horse race; Newark, N. J., bicycle race; Paris, France, baby prize show; off Sandy Hook, N. Y., Resolute in the lead forced to withdraw, breaks her throat halyard and mainsail drops.

International News, Vol. 2, No. 45. Reel, 1; exchange, Universal. Remarks: Washington, D. C., Gov. Cox and Franklin D. Roosevelt hold conference, Secretary Roosevelt is greeted by his coworkers of the Navy Department; San Francisco, Cal., American doughboys arriving with brides from Russia; Cambridge, Mass., final trials for Olympic stars at Harvard Stadium; Mount Vernon, N. Y., Harry Vardon and Ted Ray, famous British golfers; 100,000 ducks at huge farm on Long Island; off Sandy Hook, N. J., pictures of the second of the international yacht races. Cut cartoon.

International News, Vol. 2, No. 46. Reel, 1; exchange, Universal. Remarks: New York City, Japanese cruiser brings new envoy, Japanese Ambassador in Washington; Marborough, N. Y., city girls as farmerettes; Meadowbrook, N. Y., polo game; Camp Dix, West Point cadets take over camp for the summer; New York City, baby deer, 24 hours old, oldest inhabitant of Zoo, a turtle 375 years old, ant eater; off Sandy Hook, N. J., pictures of the cup race.

The Castaway. Reel, 1; exchange, Educational Films Corp. Remarks: Bruce Scenic. A castaway is washed up on a jungle beach where there is no sign of human habitation, views of setting sun, rising moon, builds palm-tree hut, sits down to wait for ship to appear, derelict ship is washed ashore and he builds himself a hut from the wreckage, schooner is sighted but he is content to let it pass by.

Alaskan Revelations. Reel, 1; producer, Prizma; exchange, Select. Remarks: A re-creation of the glacial beauties of the North, showing the birth of an iceberg, the colorful vegetation of the glacial regions, the topography abreast the "live" and "dead" Taku Glaciers, and the strange shapes and forms found in the vast Alaskan ice fields.

The Silver Trail. Reel, 1; producer, Kineto Co. of America, New York, N. Y. (write producer for exchange in your state). Remarks: Kineto Review No. 10. Glimpses of the Rocky Mountains surrounding Silverton, Colorado, which is nestled in an altitude of 9,300 feet. Packing supplies to the Shenandoah mine, the pack-train (each mule carrying 520 pounds of timber) making a difficult ascent over the snow-covered pass. Hunt's Peak is seen in the distance, at Shenandoah mine (altitude 12,800 feet) each mule of the returning pack-train is loaded down with 400 pounds of rich ore, sixty mules comprising the pack-train in their descent of the rugged mountain trail of the Arastra Conyon, Little Ice Lake Falls, near Silverton, hundreds of apple orchards which abounds on the slopes and plateaux are irrigated by the waters of Apple Falls, near Durance, Colorado, the Animac River. Durango, known as "The River of Lost Souls."

Garden of Gods. Reel, 1; producer, Kineto Co. of America, New York, N. Y. (write producer for exchange in your state). Remarks: Kineto Review No. 11. Rocky Mountains, Colorado. Ouray almost surrounded by peaks rising from 3,000 to 5,000 feet above city, which itself has an elevation of 7,200 feet; Bear Creek passes through a deep canyon before taking its final leap over the falls, 287 feet in height; herd of buffalo; Box Canyon; Wheeler National Monument Park; the Seven Falls of South Cheyenne Canyon; the Cave of the Winds, Manitou, formed by an underground river in the thirteenth century, is 7,500 feet above the sea level; Castle Rocks, Temple Canyon, from the cliff where the Ute Indians held their consultations—hence its name.

Pathe Review, No. 63. Reel, 1; exchange, Pathe. Remarks: Pathe-color, views of Portugal; Ditmar's film, contraband treasures, Paradise birds confiscated by the government; Novagraph film, swimming and diving, slowed down eight times with ultra rapid camera; the light of the world, a visit to a tungsten bulb factory, pictures showing how bulbs are made; the old fashioned Buck and Wing dance.

King Buddah's Maze. Reel, 1; producer, C. L. Chester; exchange, Educational Film Corp. of America. Remarks: China and its great wall, the South Gate and views of Pekin, juggler, a Chinese funeral, temples, Forbidden City, Palace of the late Empress and white tea boats, the Old Budda, etc.

Bear With Us. Reel, 1; producer, C. L. Chester; exchange, Educational Films Corp. of America. Remarks: A study of manners and customs of the Ainos, a peculiar race inhabiting Yesso, the Korril Islands, etc., in the northern part of Japan.

Bear Trapping. Reel, 1; producer, Major Allen; exchange, Universal. Remarks: Story of a bear hunt, bear climbing tree, eating berries of bush, bear tracks found by hunters, trapped, tiring out the bear with no intention to kill.

New Screen Magazine, No. 76. Reel, 1; exchange, Universal. Remarks: An American "No Man's Land," views of the great American desert; the workship of the Nation, pictures from the Bureau of Weights and Measures in Washington, D. C., vault in which the Standard Scales are kept, the official weight of California compared with the Standard Weight, the Standard Kilogram, testing the tensile strength of a steel bar.

New Screen Magazine, No. 77. Reel, 1; exchange, Universal. Remarks: The animal that made work famous, the beaver, America's largest rodent, constructing a dam, rather clumsy on land but a good swimmer; the "Baseball Bug," animated cartoon; America's greatest library, the Library of Congress in Washington, D. C., free library for the blind.

Beating Man at His Own Game. Bray Pictographs, 445. Reel, 1; exchange, Goldwyn. Remarks: Cutting the cost of vacation; finger prints, how they are made, etc. Cut cartoon.

The Tale of the Iron. Bray Pictograph, 449. Reel, 1; exchange, Goldwyn. Remarks: Pictures of the first locomotives made, the Twentieth Century Limited, advancements; simplicity, safety and speed. Skiing through college, students at Dartmouth College, Hanovcr, N. H. Cut cartoon.

Some More Samoa. Reel, 1; exchange, Educational Films Corp. of America. Remarks: Views of the Samoian Islands, life and habits of the natives.

Editorial Horseplay. Reel, 1; exchange, Beseler Educational Film Co. Remarks: Chester-Outing Scenic; party of editors and writers on vacation trip in Canada.

International News, Vol. 2, No. 50. Reel, 1; exchange, Universal. Remarks: Democratic leaders gathered in Saratoga for the unofficial state convention; New York City, first mail ship to Germany since war; New Orleans, La., 200,000 dollar fire; New York City, opening of K. C. Convention; Portland, Oregon, twin elks born at Zoo; Dayton, Ohio, celebrating the home-coming of Gov. Cox; Marion, Ohio, Senator Harding opening his Front-Porch campaign.

Pathe News, No. 63. Reel, 1; exchange, Pathe. Remarks: Marion, Ohio, Senator Warren G. Harding as typesetter; Warsaw, Poland, celebrating United States Independence Day; Chicago, Ill., fashion show; Yokohama, Japan, children's playground; first picture of the war between Soviet Russia and Poland, Y. M. C. A. workers arrive to give help to the suffering, types of Bolsheviki prisoners.

Fill In and Give This to Your Nearest Theater Owner

Proprietor----------Theater, City.

I am anxious to have my young people see, and myself should like to witness, an exhibition of the following moving picture feature:

Name of picture----------

Producer---------- Exchange----------

If your theater is willing to regularly exhibit films of this class and type, you may count on the regular attendance of members of our institution and their friends.

Signed----------

Date---------- Address----------

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New Da-Lite Screen

By a new method the Da-Lite Screen & Scenic Company, 922 W. Monroe street, Chicago, makes a screen soft-toned to give a projection which it claims will do away with the strain on the eyes and form a true picture light.

Most any screen is favored when viewed from the best seat in the house. To properly judge projection it is necessary to view it from all angles and distances. Brightness and detail are necessary, but it is only a step from a bright picture to a glaring surface.

Some of the claims put out by this company are that the screens are built on the best grade cotton fabric, treated and bronzed in their own plant, that nothing but the best materials enter into their manufacture, though they can be cleaned as readily as wall paper, and though they are pliable and will not crack or peel when rolled. They are made in different color tones.

Carl H. Pierce, vice-president of Kineto Company of America, has closed a deal with the Major Film Company of Boston, whereby the latter company will distribute Chas. Urban's "Movie Chats" in New England.

New Film Reel

A new product recently put on the market is the "Perfection" reel which is made of standard 22 gauge cold rolled steel and said to be able to withstand the hardest knocks of ordinary usage. One of its chief features is a patented spring clip inside the hub, which does away with bending and subsequent breaking of the film. Three large openings in each side of the reel provide ample room for inserting the hand, while the special clip makes clipping easy. The reel is made by the Perfection Reel and Film Box Company, 807 West Lake Street, Chicago, who says:

"Being below the hub of the reel, the clip does not stick out and therefore will not tear the film no matter how tightly it is wound. The film is inserted flat. By pressing down on the clip the film almost automatically slips into place and is held firmly until the reel is emptied. The spring is so simple that it will outlast the reel itself."

Films to Show Port Development in the South

Alabama will soon start an educational campaign throughout every county in the state in an effort to acquaint the voters with the possibilities of its waterways and port.

At a special meeting, held Monday, Aug. 3, in Birmingham, it was decided to have motion pictures made showing all the waterways of Alabama, and its various industries, including its only port, Mobile. The films will show what Alabama has now and what it needs in the way of port development. The films will also show what New Orleans has done in the way of port development and in this way it is expected the incentive for giving the next legislature power to use the state's credit for making the port improvements will be started.

A. Harrison, Jr., president of the Harcol Film Company of New Orleans, attended the special meeting at Birmingham and after showing the films of the port of New Orleans which were made for the Louisiana Dock Board, prepared a scenario for the Alabama situation and closed a contract with T. Park Hay, educational director of the Alabama State Harbor Commission. The film will consist of 8,000 feet, and four complete copies will be sent out in the rural districts, as well as to the cities so that every voter in the state will have an opportunity of seeing them.

In rural districts where there is no electricity the commission will use several small electric generators which attach to any Ford automobile in connection with a small portable motion picture projector. Thus the films will be shown out in the open air to large audiences on county court house squares, in schools, churches and halls. The films will also be shown on the streets of the large cities by means of these Ford cars to gatherings of people.

This is the first time such propaganda has been gotten out so as to positively cover an entire state and to reach every voter, whether he can read or not, as the films will be pictures everyone can understand, and the results will be watched with interest by educators throughout the South who are fast adopting visual means of instruction.

The Harcol Film Company of New Orleans, who obtained the contract for the Alabama films, also made the five reels that are now being circulated by the Board of Port Commissioners of New Orleans. It is now working on a film showing the Jahncke Dry Docks, which will be added to the New Orleans films that are being circulated throughout the country.

OFFICE OF
SUPERINTENDENT OF SCHOOLS
NEWARK, N.J.

Newark, New Jersey.

August 12, 1920.

Nicholas Power Company,
90 Gold Street,
New York City.

Dear Sirs:

I strongly advise the use of standard professional projectors in school auditoriums.

Eleven years experience in educational motion picture work has proved to me that the standard machine makes the picture more interesting and eliminates eye strain.

We are using twenty-two projectors in the schools of Newark, sixteen of which are Power's. I shall continue to recommend purchasing Power's motion picture machines.

Yours very truly,

William J. Alexander

CHIEF PROJECTIONIST.

NEWARK BOARD OF EDUCATION.

NICHOLAS POWER COMPANY
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A roll screen made in all sizes up to and including 12x15 feet. Mounted on a spring roller and operated as easily as a window shade. The screens are not made from shade cloth, but from the best cotton fabrics. The material is pliable and will not crack or peel when rolled. They can be cleaned as readily as wall paper.

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Putting Film on Glass Disc

Pictures photograph on the brain more readily than words, according to an account of a recent development in moving picture apparatus as described in the Philadelphia Press. A stronger impression is made on the mind by sight than by hearing or reading. All knowledge which can be reduced to pictures will thus be conveyed to the mind through three mediums instead of two—the written and spoken words as is done now.

Charles Urban, Kineto, Inc., New York, believes he has produced a machine which will also mark a revolutionary departure in education in the invention of the spirograph, a tiny motion picture machine which even a child can operate in the home with absolute safety.

The spirograph is so called because the film is in spiral shape like a talking machine record. Hence the name of the machine. Mr. Urban considers the spiral record the more important part of his spirograph.

Practically all the methods so far created for reproducing moving pictures in the homes have been based on the use of roll film, utilizing either the standard size or a reduction thereof in width and length of the film roll. It was back in 1907 that a novel suggestion, embracing the essentials for a successful home picture machine, was placed before me. The idea was to transfer in the spiral form onto a glass negative the exact photographic images in miniature, in the same consecutive order as on the original standard film. From these glass negative plates any quantity of positive records can be made by the simple method of contact printing of the entire series of pictures, within a few seconds.

A record 10⅜ inches in diameter will contain 1,300 pictures. Each record will be equal to 83 feet of roll film, but in its use it will be equal to more than that; 104 feet actually. The reason for this is that the spirograph will be stopped when it comes to titles and no record space will be used up until the title is read. The machine will then be started on pictures.

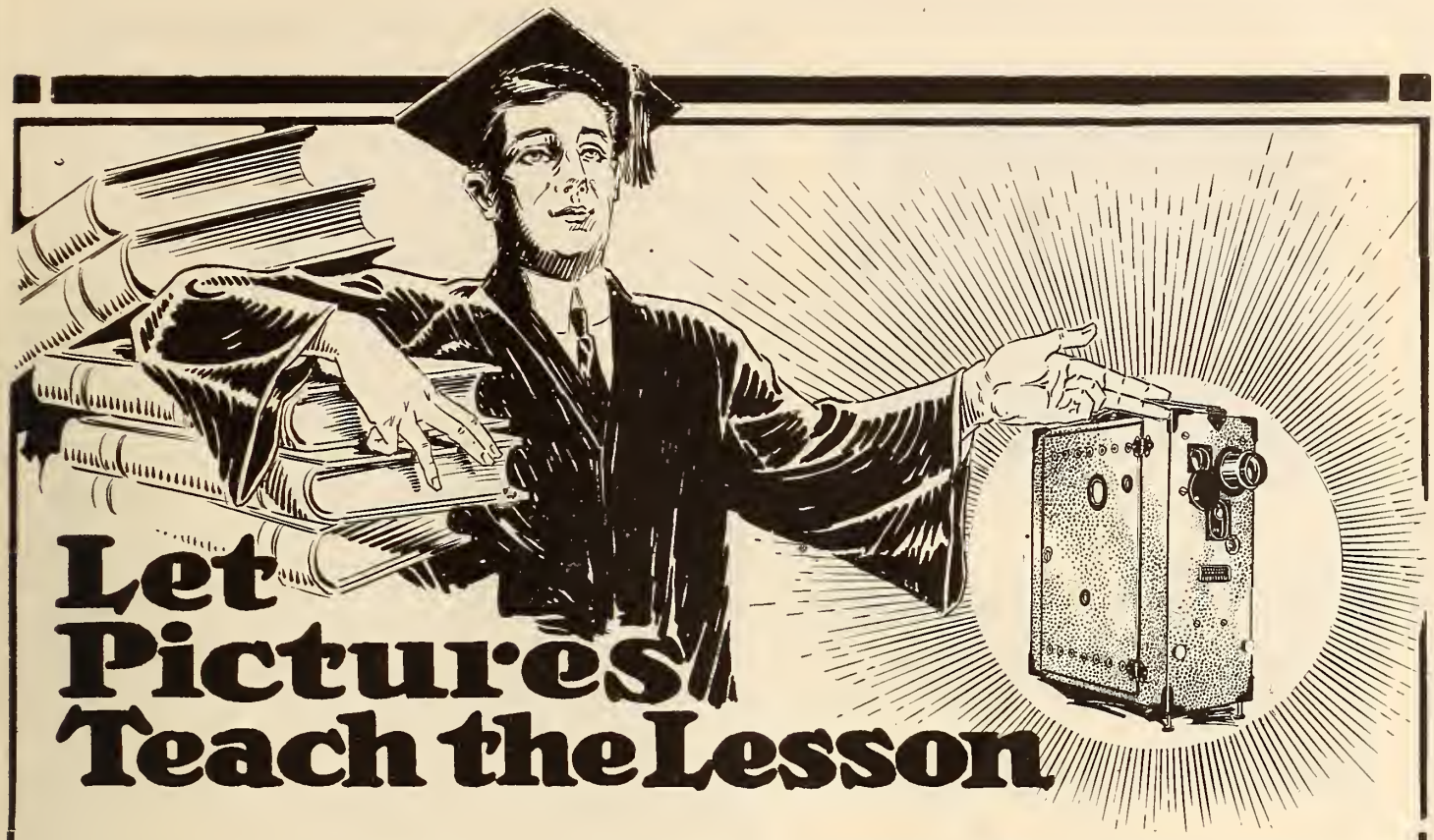
This equipment is also expected to be adaptable to any of the commercial, industrial or instructional arts to which the ordinary type of moving picture is applied. Mr. Urban picked up the original idea for the device from Theodore Brown in London in 1907. Since then it has been the nightmare of Henry W. Joy, consulting engineer for Mr. Urban.

New Films for Kineto Library

Charles Urban, president of the Kineto Company of America, has purchased 2,500 feet of negative taken by Lieutenant Carl von Hoffman while the latter was with Admiral Kolchak's ill-fated expedition against the Bolsheviki. He considers the pictures of incalculable historical value as there are probably no similar pictures in the world. Mr. Urban bought the pictures for his film library which is being edited into a motion picture encyclopedia. He will probably release them very soon, however, as a special subject of immediate interest.

Lieutenant von Hoffman had 18,000 feet of film telling practically a complete story of the Kolchak affair and lost all but 2,500 feet when the Bolsheviki destroyed the Kolchak forces. All but this amount was destroyed, not salvaged by the Reds, so the negative von Hoffman has just sold to Mr. Urban constitutes practically the only record of Admiral Kolchak's ill-fated expedition in Siberia.

Von Hoffman is an American citizen of Russian birth. He fought with the Czar's armies in the Russo-Japanese war. He was with the Americans on the Mexican border in 1916 and served in the U. S. Signal Corps after America entered the World war. Following the armistice he went to Siberia and joined Kolchak.



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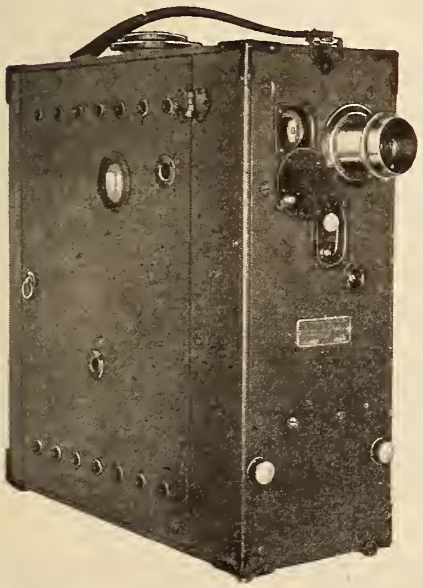
Teaching from books, maps, or charts is dull at best. Too much brain energy is consumed before sufficient interest is aroused or attention given to the subject.

Motion Pictures Get Attention From the Start

Everyone readily understands a picture. Children are enthused, give closer attention, learn more rapidly and retain more thoroughly without exertion when taught through the medium of motion pictures. But if the picture flickers or is not sharp and bright, the eyes suffer and the highest educational value is lost. The American Projectoscope is equipped with a patented shutter which eliminates flicker and eyestrain and allows full concentration on the subject.



The American Projectoscope

"The Portable Motion Picture Projecting Machine without an apology"

This portable projector—the case measures 16″ long x 7″ wide x 18″ high—is designed especially for Schools, Colleges, Churches, Clubs. As easy to operate as a phonograph. A school boy can do it. Built for wear and hard use. Made "error proof"—no matter who runs it or how—the American Projectoscope won't get out of order.

Uses standard size films, same as in the "movie houses," with the added feature that any section can be shown as a "still" —as a stereopticon view. This is often desirable in technical study or for the purpose of discussion. Attach to any electric light socket or to the battery on your auto.

Write for our attractive booklet on how to let pictures teach the lesson.

American Projecting Company, Samuel S. Hutchinson, Pres., **6264 Broadway, Chicago, Ill.**

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The

GRAPHOSCOPE PORMANTO PROJECTOR

is so simple in construction that it is easy for a mere child to operate it as a professional.

The GRAPHOSCOPE PORMANTO will give a perfect throw up to 75 feet.

FOR FURTHER INFORMATION USE COUPON

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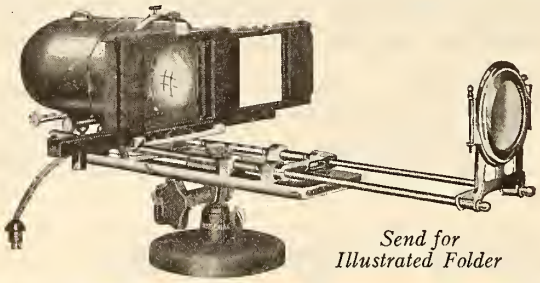
504 N. First Street Martins Ferry, Ohio

"The National" A Stereopticon of Merit and Simplicity



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An unexcelled selection of both new and used Motion Picture Cameras and Projectors for all kinds of work. Write us your needs. Get our latest Motion Picture Apparatus Catalog.

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Victor Stereopticon, the most modern and most complete Lantern Slide Projector ever manufactured, made of aluminum and finished off in the best possible manner. Get yours at the Bass Special Price of $48.00.

BASS CAMERA COMPANY
Dept. 210 109 N. Dearborn Street, Chicago, Ill.

School Board Secures Sixteen Projectors

One of the most interesting developments of visual instruction in schools has been the purchase by the Newark, N. J., Board of Education of sixteen standard Powers cameragraph moving picture projectors, for use in the Newark centers of education. W. J. Alexander, the chief projectionist for the Board of Education, has been identified with motion picture work in schools for over eleven years, and made this selection in conjunction with the special committee that considered the subject, based on this experience. When the point of placing the foremost machine for showing pictures came up the board decided that no expense should be considered in securing machines that would present perfect projection without any attendant eye-strain.

"Know the South" in Moving Pictures

In an endeavor to constantly keep before the people of the South its varied agricultural and stock raising possibilities the Southern Pine Association will loan to county and state fairs this fall a number of sets of technical moving pictures setting forth these different industries. The pictures are 15,000 feet in length and were taken by the Department of the Interior of the United States during the past year and tell a complete story of successful farming on southern lands.

This step is in pursuance of a campaign to "know the South," and fair organizations will be advised of the possibility of obtaining these films to use in connection with their other educational work. There are five sets in all. The pictures are entirely educational and technical, and intended to bring home to us what we have in the South and build up morale for development.

In addition to the technical reels showing the agriculture and stock raising advantages of the cut over lands of the South, the Southern Pine Association has just had completed a scenario by the Famous Players, which, while showing the possibilities in this section, is a "regular" story, with love, hope, trouble and human interest running all through it.

This particular film treats with the subject of agriculture from the standpoint of the tenant farmer, and is of special appeal to the man of that class in the Middle West who is unable to buy land in that territory on account of the high prices. It shows how he can buy cheap land in the South, and how he can be successful on this land. The cut over land department of the Southern Pine Association will distribute these films through the moving picture agencies throughout the Middle West during the coming winter months.

Famous Players are working on another scenario for the Southern Pine Association, this one to be a beautiful story of agriculture in the South with a special appeal to the industrial and city worker. Like its predecessor, the facts are interwoven into a plot that will draw and hold the attention while the real object of the film is being revealed.

This story will show to the crowded city and industrial worker the beauties of life on a farm in the South, with its crop possibilities, its chances for financial success, and its balmy climate. It is felt that these little stories will serve as missionaries that will draw the attention of thousands of people to the many unused but very usable lands of the South.

The Historical Film Corporation of America, Los Angeles, Cal., which was formed to film the Bible, has finished its first production, "The Letter to Philemon," based on the Epistle of Paul to Philemon.

Classified Advertising

For Sale, Wanted or Exchange classified advertisements not displayed, 5c per word, minimum 30 words. This column affords you a reliable market for disposing of articles which ordinarily are a total loss or for exchanging your outgrown equipment for other desirable material. Be brief. Count your words, multiply the total number of words by five (5c) cents and send the amount with your advertisement.

FOR SALE—A COMPLETE, GOOD AS NEW "SIMPLEX" projector, including a $100 regulator. Used only 22 nights. Price $400. Also a good 9x12 "Minusa Gold Fibre" screen. Cost, $108. Price, $70. Edw. Hardy, Smithshire, Ill.

EARN $25 WEEKLY, SPARE TIME, WRITING FOR newspapers, magazines. Exp. unnec.; details free. Press Syndicate, 600, St. Louis, Mo.

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It is reported that farmers of North Dakota have been so badly in need of men to harvest the wheat crop that they used films to advertise for help. Pictures, it is stated, were shown in Chicago west side parks of the manner in which the work is done. Those interested were requested to call on the manager of the United States Employment Bureau at 116 North Dearborn street, where they were given transportation.

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presents

"WHAT NO EYE HATH SEEN"

The Mystery of the Ages **Where Science Fails**

Two beautiful stories in one:

AFTER THE FALL
the story of six thousand years ago.

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both of intense human and dramatic interest, showing the victory of God-given hope over hell-born despair, the triumph of a child's faith over the theories of man.

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"The picture held the audience spell-bound to the end."
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"The National Pictures Academy is blazing the way."

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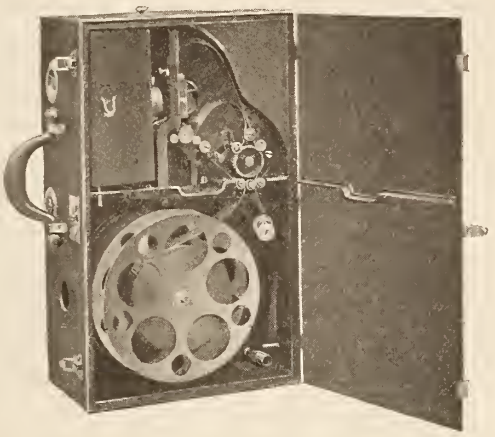

Entertainments That Satisfy From Start to Finish

One or two mishaps in the film entertainment will mar a night's pleasure otherwise perfect. Expensive films, experienced operators can produce no better than the machine they are using.

The Graphoscope Portmanto

insures satisfaction because it is mechanically efficient. Elimination of complicated parts in accordance with Graphoscope mechanical construction policy makes it possible for us to offer a Portmanto model that is both reliable and practical.

Carrying case is of Bakelite, dampproof and fireproof. Uses standard film. Motor drive. Incandescent lamp.

Write for descriptive circular giving full mechanical features

The Graphoscope Development Co.

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FLICKERLESS "SAFETY STANDARD" MOTION-PICTURE PROJECTOR

Because of Its Special, SLOW-BURNING FILM

Bears the Underwriters' Official Approval Label "Enclosure Booth Not Required."

Adopted by New York Public Schools after careful investigation of the merits of other portable projectors.

Many have adopted the Pathéscope after unsatisfactory and expensive efforts to use the unapproved projectors and dangerous celluloid films without a fireproof booth. You cannot afford to take the chance of having a serious accident.

There are more Pathéscopes in schools today than all other portable projectors combined, because they are designed particularly for SCHOOL USE and embody seven years of successful experience gained in the world-wide sale and use of over ten thousand former models in Schools, Churches, Institutions, etc.

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The largest assortment of **available educational** and entertainment films ever offered for universal use.

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Author of "AFTER THE FALL"

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710 FIRST NATIONAL BANK BUILDING
CHICAGO, ILL.

Edgar didn't mean to squash the cake. He had carried it miles 'n miles. The day was hot 'n the darn thing melted.

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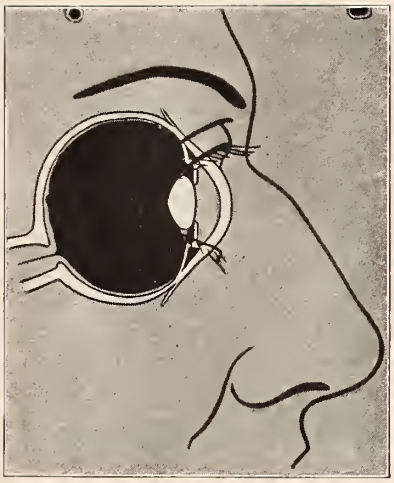

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The impression made through the eye is a dozen times more vivid than through the ear. The motion picture stimulates the pupil's imagination, arouses his interest and impresses his memory.

Why Don't You Try Bray Pictures?

Ask THE BRAY PICTURES CORPORATION, the oldest and most experienced makers of educational films. Our staff prepared for the U. S. Government the army course, "Training of a Soldier."

Our library contains over 300,000 feet of worth-while films, with these subject heads:—

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Amusements
Arts, Fine
Arts & Crafts
Associations
Astronomy
Athletics & Sports
Biography
Biology
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Chemical Technology
Commerce
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Education
Engineering
European War
Geology
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Horticulture
Industries & Occupations
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Manners & Customs
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Occupations
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Physics
Physiology
Psychology
Science & Invention
Transportation
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Zoology

Our magazine on the screen, Goldwyn-Bray Pictographs, released weekly, contains 1000 feet of interesting subjects. Because it is worth while, many schools and churches take the weekly service. The rental is moderate. The Eye pictures are No. 427 and No. 428, the Ear No. 434. Secure them from your nearest Goldwyn Exchange.

Ask our Director of Education, he will tell you about our pictures, send you a catalogue or help solve your problems. Drop us a line.

The BRAY PICTURES CORPORATION

23 East 26th Street
New York City

208 S. La Salle St.
Chicago, Ill.

IT NEVER PAYS TO EXPERIMENT

THE layman is a[dvised] and urged to buy amateur, semi-professional or portable motion [picture] projectors which have their limitations both as regards wearing qualities and facilities for showing standard and commercial film.

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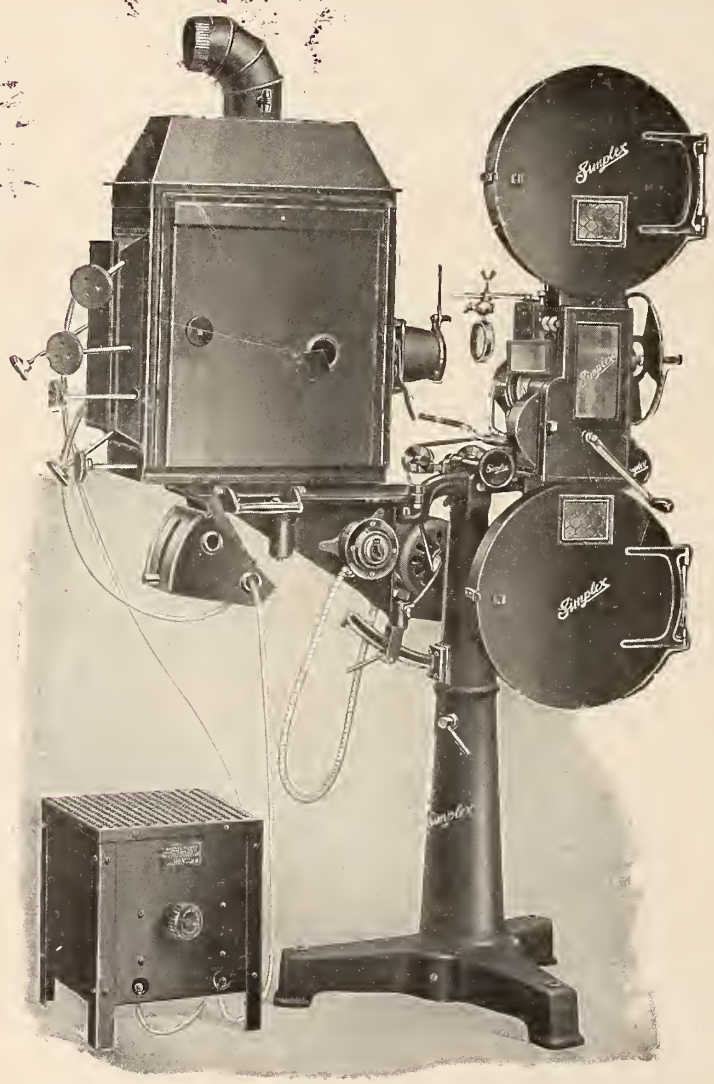

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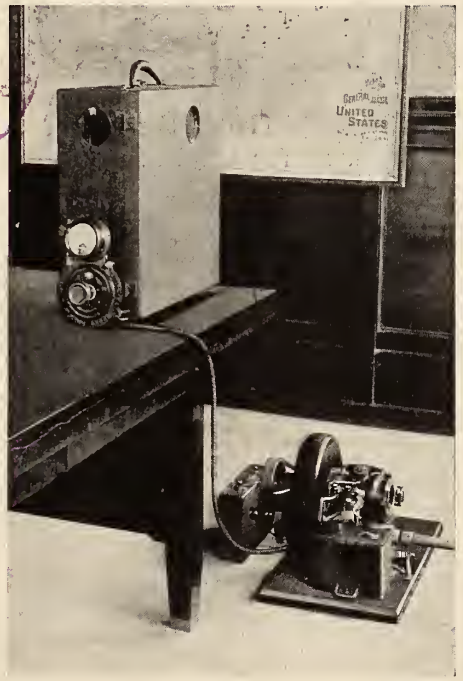

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it is possible to throw a clear 12 foot picture at a distance of 75 feet.

Simple in operation and absolutely a one man outfit.

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VOL III NO X

WHICH?

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Athletics & Sports
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Commerce
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Education
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European War
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Horticulture
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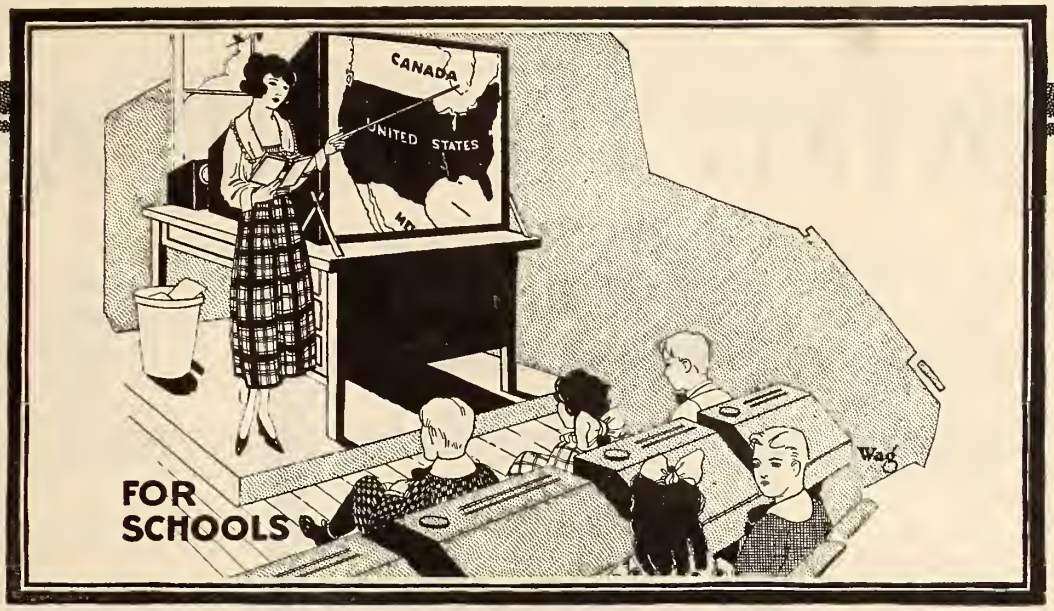

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can be projected with perfect results in **Daylight** or under any condition of artificial lighting. Trans-Lux Screens can be rolled and transported with the greatest ease. They are made of a patented, translucent, corrugated material which eliminates distortion and eye-strain from whatever angle the picture is viewed.

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Enlarges the scope for the use of Motion pictures and Stereopticon slides in Educational Instruction, Sales Promotion or Entertainment.

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Size of Screen Wanted is.....

Kind of Light Used .....

Length of Throw is .....

Please send catalog, prices, etc.....

Name .....

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50 E. 42nd Street, New York City

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A Monthly Publication Devoted to the Subject of Visual Instruction

MOVING PICTURE AGE

THE **OCTOBER** *ISSUE*

Vol. III 1920 No. 10

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A Moment With the Business Manager

MANY ministers, no doubt, hesitate to add moving picture programs to their work because they are too busy and do not know where to look for help. For these the following letter from the minister of the First Congregational Church, Riverside, California, whose story appears on page 10, will offer a suggestion:

755 Lemon Street,
Riverside, Calif.,
September 10, 1920.

The Editor Moving Picture Age,
Chicago, Illinois.
My Dear Sir:—

Have just reached home and found your letter. The enclosed tells the story. You may make whatever use of it you see fit.

Permit me to say that I am recommending your magazine to many of my colleagues. I find it to be the best of its kind. It is a great boon to the busy pastor. I order many of the pictures recommended in its pages. Yours very truly,
(Signed) GEO. LAUGHTON.

It is the policy of MOVING PICTURE AGE to serve its readers through bringing to them the experiences of others.

Homer E. Robertson,
Business Manager.

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Subscribers please notice that change of address must reach us by the 10th of the month preceding date of issue.

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Adapted for Use in Every School and Lecture Room in the United States

Now ready for distribution

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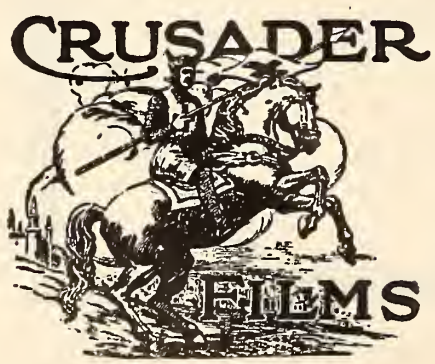

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Name.....

Address.....

EDITORIALS

Exchanging Experiences With Films

SCHOOLS and churches have now had an opportunity to get under way and many are carrying out plans for the use of films or slides laid during the past year or summer. In this issue appear the stories of how two schools, a church and a Y. M. C. A., use films and slides. Other experiences will follow each month as a part of each issue of MOVING PICTURE AGE.

For those schools contemplating the use of films or slides the experience of others in this work is valuable. No doubt in most cases the minister or teacher considering such a move has talked with his acquaintances already using films or slides, and heard first-hand the experiences and problems connected with it. Through MOVING PICTURE AGE he will be able to "visit" with dozens of others in his own field instead of only one or two. This will give him many ideas instead of only a few.

This indicates the value of exchanging ideas and is well shown by a simple illustration given by one of the business magazines. The story goes: "If you have a dollar and I have a dollar, each still has a dollar when we exchange. But if you have an idea and I have an idea, each has two ideas when we exchange."

Exchanging ideas by word of mouth is slow and the number benefiting small (unless at a convention or other gathering) due to the individual audience. Exchanging ideas through MOVING PICTURE AGE gives a larger "audience" than at a gathering and has the additional benefit that the readers can reread or refer to any paragraph or statement at any time because the idea then becomes a printed reference.

To promote this exchange requires the co-operation of the readers. You have faced some problem which others new in the field will be confronted with. How have you solved it? May we have your experience to pass around? You will receive many fold benefit through the ideas exchanged by others for it.

Let's Help Each Other

A MAGAZINE, like any other business, must stand or fall upon the service which it renders its customers—its subscribers. To render this service, MOVING PICTURE AGE has recently increased its Service Department, and is now able to take care of any inquiries which its readers may send in. If you have any problems on projection, or wish to know where you can obtain a certain film, or desire pointers or information on any other bothersome problem in the non-theatrical film field, address—Service Department, MOVING PICTURE AGE. Your request will be answered either personally or through the magazine, or both.

The editorial department also wishes your help to make the magazine serve its readers better, and, for this reason, is anxious to know the type of articles which its readers wish. If there has been some subject connected with your work on which you would like further information, and think that it is of a problem of sufficient general interest to be valuable to the other readers of MOVING PICTURE AGE, the editor would appreciate your calling it to his attention. A problem which is bothering you may have been solved by some other man, and through the various leads which the magazine is able to obtain, the editorial staff can no doubt obtain information which would make an article of general value. Your co-operation in this is appreciated.

Show the World Your Plant

THE industrial and commercial concern is beginning to turn to moving pictures more frequently to help it solve its problems. For example the Chicago Telephone Company was, like many public service corporations, misunderstood by its customers. Those who visited its exchanges were easily shown the problems and service of the telephone operator. But few visited the exchange, so that company took the exchange to the people by moving pictures. The public, however, was only one problem. How the pictures served a dual purpose is told in the article beginning on page 9.

Other than public service corporations would profit by showing the public—their customers—what goes on inside their plant. The human is naturally curious, and with moving pictures he can have his curiosity satisfied without inconvenience to himself or interruptions to the workers, as might result from a personal tour of inspection. In this way he can see the sanitary plant in which his breakfast food is made or the machinery which makes his shoes or automobile tires and say, "I know they are good because I saw how they were made." While many concerns are using films now, many more will find the possibilities worth investigating.

Films and Where to Get Them

ONE of the most frequent requests made by readers of MOVING PICTURE AGE is "Where can I get more usable film?" Although each issue contains reviews of films and a list of films endorsed by the National Motion Picture League, many new readers, who do not have the old copies on hand, as well as the regular subscribers have expressed a desire to obtain lists of additional film.

With a desire to serve the instructional film users, MOVING PICTURE AGE is compiling a booklet containing over 1,500 films and where they may be obtained. This will be available about November 15. For the further convenience of the user, the films are classified according to general subject such as geography (with several subdivisions), history, juvenile, science and numerous others. With this list the church or school can more easily plan one or a whole series of programs and make several selections so that if one film is not available at the time specified the minister or teacher will know of another to fall back on.

This list is only one step of the many which MOVING PICTURE AGE will take in the near future to assist the users of instructional film in solving their problems.

ABRAHAM
AND SARAH
JOURNEY
INTO EGYPT

The rich, Oriental splendor of Abraham's time is well shown in the group of desert pictures and in Pharaoh's palace

THE THREE
WISE MEN
VISIT THE
CHRIST CHILD

When first thrown on the screen the spectator thinks of a famous painting. Action of the characters soon dispels this, but adds to the impressiveness

THESE ARE FROM THE FILM, NOT PAINTINGS

To make the scenes more realistic and authentic many of the settings, like the two above, were copied from famous paintings; numerous authorities on Oriental and biblical history were consulted also. This touch of reality leads the spectator into a field in which he is acquainted

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MOVING PICTURE AGE
REEL AND SLIDE
EDUCATIONAL MAGAZINE INDUSTRIAL

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Making Right Triumph over Subtle Temptations in "Satan's Scheme"

Thwarted at every attempt to gain power, Satan finally is cast, chained, into the Pit. The lesson of Right triumphant is impressed by example rather than preachment

PERHAPS the first question on a film portraying the downfall of Satan is on how his part is portrayed. In "Satan's Scheme" throughout the entire film Satan tempts subtly but at no time does he have more than temporary ascendency. His part, from the time he apparently succeeds by the Fall in the Garden of Eden when he received the curse that "the seed of the woman shall bruise his head" until he is completely overpowered and cast into the Pit, is a constant strife through subtle beguilement to destroy the "seed." Thwarted at every turn with Right winning out gives to the picture an atmosphere which teaches more by suggestion than by direct command.

The film, "Satan's Scheme," produced and distributed by the Paragon Film Bureau, 1127 East Forty-third Street, Chicago, carries a reverent atmosphere throughout a general treatment of a biblical theme. Settings as well as story follow closely the original with apparent evidence that care is taken to do this. Several of the settings, particularly the visit of the Magi to the Christ Child, follow some well known painting by a famous artist. This gives a realistic and impressive atmosphere and at once grips the spectator by leading him into the Scriptural representation he knows.

One interesting feature of this film is the portrayal of the life and boyhood of the Christ. By special lighting effects a halo is thrown around His head

There is originality in the treatment of the part of Satan both in the part itself and its delineation. It is a piece of character work which literally starts on the heights and descends to the depths but it is free throughout its length from any hint of buffoonery or "mugging" such as is often to be seen in the work of stage devils. No horns, hoofs nor tail distinguish the Satan of this production, but he leaves no doubt in one's mind as to the malevolent nature which he has acquired in the transition from his angelic status as Lucifer.

Through the whole picture, from the peaceful beauty of Eden, on into the ages during which man's advances in civilization synchronized with his separation in spirit from his Maker, the thread of Satanic strategy is seen.

First using the serpent to deceive the woman, Satan follows up his partial success by employing her to ensnare the man. Adam is seen willingly sharing with Eve the penalty of disobedience in preference to being separated from her through her transgression.

This part of the play, the creation, temptation and fall of man, together with the episodes depicting the expulsion from Eden, the transformation of the Son of the Morning into the personification of evil who first inspires Cain to murder and then seeks to debauch the race and so destroy the "seed of woman, which shall bruise the serpent's head," comprise the first part of the serial.

In the second part are some splendid bits of desert scenery, relieved by the barbaric color and action of the Egypt of Abraham's time. The strategy of Satan again comes into play when at his suggestion Abraham tells the Egyptians that Sarah is his sister instead of his wife. The resulting complications when Sarah's beauty causes her to be seized and carried into the king's house are straightened out by Pharaoh himself when he is warned in a vision of the truth. This scene of the vision is successfully dealt with here and elsewhere in this film in a manner at once simple and direct as well as dignified.

The words of the Almighty are thrown on the screen in a caption and followed at once by a blazing glory which forms a glowing background for the text and continues to shine for a few seconds after the caption fades out. This touch of laboratory technique harmonizes splendidly with the action of the principals in depicting their consternation at the thunderous accents of Jehovah.

Part three traces the children of Israel, after showing the life of the patriarchs Isaac and Jacob, through their captivities and migrations and the conquest of the land of promise. The student of Bible history will be delighted at the wealth of beauty in these glimpses of Israel as it was under the Judges and the Kings.

After this historical survey which brings the story down to the time of Herod's kingship under the Roman rule, the action retards its pace and the home life of the Virgin is shown. Mary is seen interrupted in her household activities by the angel with the message of the Annunciation. Then follows the story of Mary's misgivings, Joseph's perplexity which is settled by the injunction of the Most High to take Mary and not to cast her off, followed by the journey to Bethlehem and the Nativity.

To all who have seen the private showings of this film, comes the same impression of the stable scene with the Virgin Mother and her Child bedded in a manger, receiving the adoration of the Magi. This together with other scenes filmed were set in reproduction of some famous picture. This scene instantly suggests the same idea but that impression is strengthened rather than dispelled by the action of the characters, so skilfully have they been directed.

Satan, who has for generations sought to render this fruition of God's promise to Eve impossible, is seen vowing to bring it to naught, which he attempts to do by instigating the slaughter of the innocents through Herod's fear of being supplanted.

Children Will Be Instructed in Boyhood of Jesus

The boyhood of Jesus, after the flight into Egypt and the return, is shown in such a way as to emphasize at once his humanity and his divine nature. When in the fulness of young manhood the Saviour enters upon His work, Satan follows Him into the wilderness and tries once more to thwart the purpose of the Creator by tempting His son from the path He has entered upon. Finding himself baffled here, Satan has recourse to the machinations which bring about the Crucifixion and at last feels satisfied that his strategy has justified itself by destroying the promised Seed.

The third part is brought to a close by the episode of the Resurrection which is indicated instead of being actually depicted. The empty tomb is shown and Mary Magdalene coming in search of the Master. As she speaks with Jesus in the guise of the gardener, Satan is seen, a look of bewilderment on his features as he recognizes the failure of his ally, Death, to hold the captive delivered over to him by Human hate.

Next is shown the renewal by Satan of his struggle to gain the mastery of the world. He now seeks to devote as many followers of the Saviour as possible to the martyr's death. This is epitomized by showing the Coliseum at Rome with hundreds of Christians being crucified and burned while Nero looks on and follows Satan's dictates by showing mercy to none.

With this as an opening, the fourth part of the serial traces the sustained effort by Satan to force humanity into the path leading to destruction. In this he finds his best opportunity lies in the agencies of autocratic government. The militaristic system, upon which autocracy relies, is exemplified first by a picturization of Napoleon's career as a conqueror and later by a composite personification of Autocracy at the outset of the World War in 1914.

The decisive conference of the leaders of Autocracy is seen, with Satan urging them to follow the course dictated by Militarism and playing upon their greed for dominion in order to blind them to the awful consequences of their policy of conquest. Once more the Satanic strategy sets in motion all the forces of destruction known to man. Scenes are introduced which show the fighting in Europe and then the film takes up the allegorical illustration of Divine love interposing to save humanity.

Satan is standing on the top of the world companioned by the figure of Autocracy who tramples the smoldering ashes of Europe and brandishes the sword of destruction, when between them appears Columbia, the personification of militant democracy.

Columbia takes the sword from the faltering grasp of Autocracy and breaks it, casting the pieces into space. Then Christ appears and commands Satan to "begone," the earth swallows him and next he is seen in chains at the bottom of the Pit. The closing scene shows Christ in the attitude of benediction over the world and saying "Peace, Be Still."

The film is distributed in two ways, as a four part serial of two reels each or a six-reel feature.

International Release Shows Vatican Scenes

LESS than ten minutes after the dynamite explosion that spread ruin and death in the heart of the Wall street financial district happened, International staff cameramen were on the job and what they saw is shown in the current release of International, No. 62. Motion pictures of the catastrophe laid either to a bomb plot or an accidental crash between the powder-laden wagon and an automobile are shown, as well as views of the great crowds that gathered after the explosion. Over thirty people were killed and one hundred injured as a result of the terrific explosion.

The second and final installment of the motion picture showing the Knights of Columbus' pilgrimage to the Vatican is released in this number also. These history-making pictures were secured by Captain Ariel Varges, who joined the Knights of Columbus delegation in Paris. The pictures show Pope Benedict XV, the Supreme Pontiff of the Roman Catholic Church, at prayer, celebrating mass, and also in a number of other scenes. This is the first time in history that the pope has been recorded by a motion picture camera.

Other interesting pictures included in this reel are: Coney Island's annual Mardi Gras; a delegation of negro voters greeting Senator Harding at Marion, O., and some excellent diving and swimming pictures made at the recent Olympic games at Antwerp, Belgium.

Fall Plans for Trenton, N. J., Schools

RESUMING this season in a broad fashion after last spring's limited program, the Trenton Board of Education has instituted and will carry out many new ideas in visual instruction and entertainment. In its leading school, Junior No. 1, a standard projection machine has been installed which presages many additional installations in this and other schools. In the visual instruction branch regular classes and courses are given in science, history, geography and English, linked up with text-book instruction. Entertainment is also provided on certain evenings with programs of films especially adapted for children and young people. This school has been noted for its efficiency in community work, having a Community Welfare Association whose members are pupils of this educational center. Moving pictures form a leading part of the work done by the students in this sphere. It has developed from an experimental plan to a permanent part of the welfare endeavor work.

Among the plans being developed by Fitzpatrick & McElroy, Chicago, with regard to distribution of the new Ford Library, especially prepared for schools and colleges, will be equipment such as screens, projection machines and all other necessary accessories to those institutions which are not at present equipped to show pictures. In addition the Ford laboratory will be at the disposal of any college professor or teacher who wishes to produce subjects of an educational or scientific nature, at actual cost.

Getting the Public to Understand Our Service Problems

By H. F. Crunden
Special Agent, Chicago Telephone Company, Chicago

Public service corporations face two serious problems—acquainting the public with the difficulties connected with service and interesting prospective future employees. How moving picture film was chosen by the Chicago Telephone Company for this dual purpose and what it accomplished is told in this article to help others with similar problems

IN the telephone business many of the misconceptions of its use and methods, which exist in the minds of the public, may be laid to the subscriber's lack of knowledge of the operation of the telephone. The general public has no idea of how a call is put through or the large amount of equipment necessary to handle it. I venture that not 10 per cent of the subscribers know that at least two, and sometimes more, girls must handle each call.

To this unfamiliarity may be laid much of the abuse and complaints on telephone service. To overcome this an educational campaign seemed the only method applicable. In studying the possible methods of conducting this campaign we decided on the use of a film as the best way to show the public the intricate operation of telephone service. Incidentally, we have regular visiting hours for the public at all exchanges but get comparatively few people to take advantage of the opportunity to see an exchange in operation. A moving picture film would bring the exchange to the people.

The traffic department took up the educational problem and decided to combine with it features that would interest girls in our work. For some time the supply of girls applying for work had been diminishing. War work and the increasing industrial and business demands had taken them until our service had become severely crippled. We felt that if more girls could see what we were doing and the convenience and other advantages of telephone life they would more readily come to us. At least they would know us and our work better so that they would be open to conviction if approached.

For this reason the whole scenario of the film was built up so as to portray the actual life of a telephone operator in her daily work. This, as well as the love story woven into the film to tie the elements of telephone operation together, relieved it of having the appearance of propaganda, which would have counteracted any good effects which we expected to attain. It might also have prevented a wide distribution of the film.

For the effect on the morale of the telephone workers, the Traffic department decided to have everything possible in connection with the film production done by members of our own organization. The scenario was written, scenes laid out, acted and even photographed (one of our engineers had experience in this work) by telephone employees. We wanted the workers to feel that it was their film and so take a greater interest in it. This, incidentally, would also help build esprit de corp and teach those employees who did not realize the importance of their position.

The story was written to appeal to the girl who did not want to work where she would meet the general public, as in a store, or had an aversion against working in the average office. If we could get her to realize that with us she would be under the supervision of refined women, in association with a high class of girls, that she was seated at work, had rest periods, and was well looked after, she would be more inclined to think of us when looking for work.

The opening scenes of the scenario, "A Telephone Romance," are laid in sunny California and show the home of Ethele Warder, a wealthy society girl, who leaves her San Francisco home to visit her brother George at one of the eastern universities and attend the championship football game. Here at many social affairs she meets George's friends and becomes interested in his chum, Walter Hartgrave of Chicago.

While Ethele is enjoying herself in the East, her father becomes financially involved, through speculation and unwise investments, and loses his fortune. He telephones Ethele and tells her what has happened and she decides to do what she can to help. She thinks it best to leave at once for Chicago to visit her aunt and ad-

(*Continued on page* 24)

Comparatively few people visit an exchange to see the "behind the scenes" of the telephone service. By film and a lecturer the difficulties in telephone operation were brought to them

To interest prospective future operators the welfare work and rest periods are included. Interwoven with a love plot are filmed the daily work and play routine of an operator

Why We Use Moving Pictures in Our Church Services
—And Some of the Benefits We Obtain

By Dr. Geo. Laughton
Pastor, First Congregational Church, Riverside, Calif.

MOTION pictures were installed in our church as an experiment and in no sense as an attempt to revive dying evening service. We had fairly good congregations before that. For four Sunday evenings previous to the motion picture regime I had announced special topics for discussion. One was "Ireland—What Is Her Trouble?" At that service we had over 450 present. I gave two addresses on "The League of Nations" and on both occasions the auditorium was crowded. But at our "get-together" dinner Mr. Schrock of the Congregational church at Santa Ana gave an address on "The Use of Motion Pictures in Church Service." He spoke of the large audiences present every Sunday evening. The trustees of this church decided to make the experiment, so the machine was installed.

The results have been highly satisfactory. The auditorium and gallery have been crowded at every service and quite often it has been necessary to open the doors of the Bible school room. Moreover, it is a worshipful audience that assembles. Large numbers of young people attend, also many older people who otherwise would not go to an evening service. Whole families are coming to church on Sunday evenings who were not accustomed so to do.

We have had dramatic presentations, fairy stories, scenic and educational films, and humanity plays of the nature of "Passing of the Third Floor Back." Usually I make these pictures illustrate some theme that I present. We showed "The Blue Bird" two evenings. The first evening I spoke on "The Pursuit of Happiness," the second evening on "The Attainments of Happiness." The picture illustrated the theme to which I gave a Christian application.

When we showed "The Passing of the Third Floor Back" I spoke on "How to Attain an Uplifting Influence." In addition I have had several pictures illustrative of patriotism, such as Chapin's presentations of Lincoln. At such times I have spoken on Americanism. In selecting films I find MOVING PICTURE AGE of great assistance and have ordered many pictures recommended in its pages.

We do not permit the picture to assume the most important feature of the service. The sermon still holds its place. I speak sometimes 20 minutes, sometimes half an hour. The devotional services have not been shortened though the service is much longer than formerly. It is seldom less than 80 minutes long but the people stay. The sermon is the last part of the program.

It is possible to obtain good pictures but very difficult. The picture ordinarily exhibited in the theater is not always relevant to a church service. We have to do a great deal of censoring, far more than the busy theater manager is able to do. We find that a whole scene, otherwise beautiful, is spoiled by some written word or some feature that is absolutely foreign to the main motive. It is exasperating to us and stupid on the part of the producer. He seems to have no sense of the fitness of things. He will quite often ruin a good picture by the introduction of a word, or a scene that might better be left out.

The theater manager has my sympathy. I am quite sure that the majority would rather show pictures that are devoid of questionable features, if such were to be obtained. However he is at the mercy of the producers, many of whom are gaining information. Already several of them are producing pictures of a high order that will be fit to be shown in churches and schools. I expect to have much less difficulty in this respect when we begin again in the fall.

Too many times motion pictures are considered as a means of securing attendance. There are other and better reasons for their use. Attendance will take care of itself if films are used properly. The real use of pictures, as with any other aid such as maps or lesson helps, is to facilitate the teaching of religious lessons.

The people will attend a bright and useful and profitable service. If motion pictures can make the service profitable for instruction, then most certainly I shall use them. We have the right to the best of everything in religion; the best of art, the best of scholarship, the best of oratory, the best of music, the best of singing, the best of buildings. We should yield to no other institution in our endeavors to secure the best productions of human genius in the service of the Kingdom.

We have been so well satisfied with our experiment that we shall keep it up for a time at least. If we find that the interest wanes, then of course we shall drop the pictures. But I believe that the number of churches using motion pictures will be greatly augmented in the fall.

Educational Films Endorsed by Ohio Federation of Women's Clubs

"WOMEN are taking an unusual interest in visual education, and the National Federation of Women's Clubs has appointed a committee to take charge of that work of the federation," said Mrs. William H. Sharp of Columbus, president of the Ohio federation.

"At its biennial in New York a survey was recommended; at Hot Springs the general federation indorsed state censorship of motion pictures, and this year enlarged its program to cover all points concerning censorship at the meeting of the federation in Des Moines. The motion picture as a text-book is now a probability, and it will become a real factor in the school room. Visual education is not a fad, but a serious plan to teach children through a more entertaining way than mere books."

For the past year all educational organizations have taken notice of the value of educational films and have advocated their adoption in school work. Mrs. Sharp states that she believes that the future education of children will be largely taught through motion pictures, and for that reason we must see that they are properly censored and kept free from indecencies and crime.

Motion pictures were introduced in court and made a part of the record in a lawsuit brought before Judge Albert B. Anderson of the United States Federal Court at Indianapolis, Ind., by Robert H. Hassler, Inc., against the Van Briggle Motor Device Company, both manufacturers of shock absorbers, for infringement of patent. The pictures showed the rear axle of an automobile and a rear spring on the ends of which the two absorbers were mounted.

The Department of the Interior has about 15,000 feet of film which deal with successful farming in the South which are being shown at the county and state fairs.

Organizing Lantern Slide Service in the Chicago Public Schools

How school instruction and community work with films and slides have developed from a small co-operative movement among the principals of the Chicago Public Schools

By Dudley Grant Hays

Director, School Extension, Chicago Public Schools

PROJECTION machines for using lantern slides were introduced in the Chicago public schools about 30 years ago. A group of ten principals contributed $25 each toward a fund to purchase and to rent slides to be used by rotation in the schools over which they presided. They also purchased their own projection machines, which, in some cases, were later paid for by the school communities enjoying their benefits. Such was the start of this phase of visual instruction in the Chicago public schools.

Those men organized the Projection Club which for 25 years sponsored the development of this important educational aid. They not only sought loan sets but purchased and kept in good order new sets of slides as fast as their limited funds derived from annual dues and new memberships permitted. The work grew to such proportions that the Board of Education decided to assume the responsibility connected with the slide service and to administer it, as was being done with the film service recently started in the public schools.

As a part of the community work, children entertaining their assembled parents of many nationalities on "picture night." Behind the children can be seen the screen on which the pictures are shown

The growth of the visual instruction work, which is administered by the School Extension Bureau, has been very rapid and its usefulness very pronounced. At the present time there are over 25,000 slides in our collection, covering all phases of public school work in very complete detail. A new catalogue is just coming from the press and in it will be found topical lists suitable for all grades, including high schools, with cross references relating to every phase of the subject matter.

As to the plan of using slides, a few words may be helpful. Schools may secure slides at the Board of Education building any school day or Saturday morning. They may be kept at the school for one week. Ordinarily the respective schools prepare a reservation list for each week of the school year and can count on having definite sets for definite weeks and can plan lessons accordingly. In addition to the above reservation lists, any set not assigned to some school may be had whenever desired. This makes it possible for community centers to get very generous slide service to illustrate popular lecture courses.

The general public receives the benefits from the board's slide collection not only through it's use in the day schools, but also in the evening gatherings in the school buildings. Frequently sets of slides used in the regular school lessons awaken an interest in the pupils which is carried into the homes, and parents gladly avail themselves of the opportunity of attending an evening meeting in the school assembly hall, where the illustrated talk can be heard free of charge.

Travel talks are given on various nations, peoples and industries, wherein old world conditions, opportunities or limitations can be contrasted with slides showing scenes from our own land of opportunity. These furnish a good basis for sympathetic, friendly discussions, leading to an appreciation of American conditions, American industries, American free schools, which so thoroughly fit their boys and girls for successful lives. These talks, followed by a warm invitation to the parents to come to and become a part of the community center and to give their earnest co-operative effort to make the neighborhood better; to make their lives more enjoyable and to become familiar with the American ways of governing, find a lodgment in receptive minds.

Mingled with illustrated talks are song services in which all take part. Frequently various national glee clubs furnish the musical numbers. While we recognize that here all are Americans working for the best interests of our country, yet we also recognize and enjoy the commendable pride shown when some splendid songs are rendered by the Polish Glee Club or the Bohemian Chorus, or local orchestra or the choir from some near-by church of any denomination, because a community center is all embracing. Folk dancing and dramatic exercises are frequently introduced as part of an evening's program and thus a splendid variety of national traits exhibited and the reaction upon the community from having its local people brought into the light is wholesome.

Without being over-zealous, we try to get into the minds of our audiences the fact that our country is the adopted home of all who really desire a square deal in life. Here we ask all people to contribute to our national and community life the best traits their old countries have to offer and, while forgetting the irksome conditions left behind, to join with us in moving forward to higher atttainments under the guiding stars of higher ideals.

Through the slides we bring the world in picture form before our assembles and lay the foundation for a common understanding. Thus the slide becomes the "magic" picture whereby the whole body of our citizenry is led to a better understanding, appreciation and endeavor to make life worth living.

Moving Pictures Help Revive Spirit of Chivalry in Present Generation

By Cecil B. De Mille*

IS the age of chivalry dead?

I have heard that question asked more than once, even as I have asked it of myself when some uncouth act gave me reason to think that humankind has not been true to the traditions of the past in this respect; that in the chase for the almighty dollar, the ambitious effort to outdo the other fellow, to excel in competition, the men of today had lost sight of the spirit of gentle consideration coupled with indomitable bravery that characterized the people who lived in the days of knighthood.

Again, some outstanding deed, some self-sacrificing act, has led me to an opposite conclusion, and the great war just ended convinced me that chivalry lay just beneath the surface to be aroused quickly enough in time of stress or under unusual circumstances, but hidden by the veneer of civilization and progress that actuates the world today. It is in the home, I believe, that the chivalrous qualities are least in evidence. The daily court accounts of divorce cases, of cruelty and carelessness of other people's rights, seems sufficient evidence that men —and sometimes women—are prone to forget until roused by some untoward circumstance, to a realization of their duties toward their fellow men.

Putting Chivalry into the Photo Play

It has been in part my purpose in the pictures I have reproduced to revive in the hearts and minds of men and women today, in their domestic relations, that spark of chivalry which prompted men of the Moyen ages to gladly lay down their lives in defense of some minor canon of their creed, to go forth to "worshipfully win worship," with their fair lady's glove bound upon their helmet. What more direct candor could be adopted to bring home to the public the finer shades of conduct, one toward another, than the graphic portrayal upon the moving picture screen of a situation or series of situations wherein men's and women's lives bound together marred or made their happiness by their own dealings? If, in a photodrama, I can show that a little more consideration, a little more kindness, gentleness, honesty, forbearance—in a word, chivalry—will do more than anything else in the world to promote domestic felicity, will I have not accomplished my purpose in this regard?

Marriage, for example, is a problem today, and perhaps a greater problem than it has ever been. Men and women play fast and loose with wedlock; they regard it not infrequently as something to be put on and taken off like a pair of shoes. They adopt methods in their home life sometimes that they would be the first to denounce in the business world. Yet where on earth should people be more honest, more considerate, than in their own homes? Half the divorces, at least, many of the heartbroken, suicides, shattered lives and lost illusions could be avoided if only men and women would stop to think, remember to be true to their traditions.

It seems a pity that with all our modern advancement in every other line, we have rather retrograded in respecet to our home life. Nor is it only in the city that this condition is found. It is perhaps true that where the lights shine brightest there is the largest lure, but in some of the remote villages there have been examples of hardness, cruelty, almost savage disregard of the decencies of relationship that give us pause. Outcroppings, some may aver, of some inherited traits, upward thrusts from cave man days—but it should not be so. And if it is, there is a sad commentary upon our civilization. We have no right to think that we have advanced very far if we remain ungenerous, inconsiderate, brutal or selfish.

The motion picture in its widespread appeal, its tremendous field of operations, is in a position to affect a very considerable change in these conditions, which even the most sanguine and optimistic cannot deny do exist. Let the motion picture tell its story so that all may understand. Let us give the full measure of justice to those who retain the desirable qualities of the past and the same to those who remain savages at heart while professing ultra-civilization upon the surface. We have had a taste of the superman theory; we know as well as we know anything that no happiness was ever bred in this fold. We know that life in whatever social strata must still be based upon the simple and primal principles of honesty and fairness, else it is an illusion, a self-destroying and destructive existence, making for all unhappiness and discord.

How the Photo Play Has Affected Communities

I venture to say that already the power of the screen has been felt in these regards. That the communal life of the small villages has been improved by the advent of the picture play, and that in the greater cities and the larger towns men and women in their own homes and in their business dealings have been prompted to a greater exercise of forbearance and actuated toward a chivalrous regard for their neighbors by the examples set before them in worth-while pictures.

The beauty of romance, the spirit of adventure, the charm of the unexpected, the whilom sweetness of the birth of love—all these things have their place in the pictured drama and each in its own way may carry the message to the people. But it is possibly in the purely domestic drama, the one which concerns the lives of married people in their homes, be these homes rich or poor, that the greatest effect is created and the minds of the spectators assailed on the most vulnerable spot.

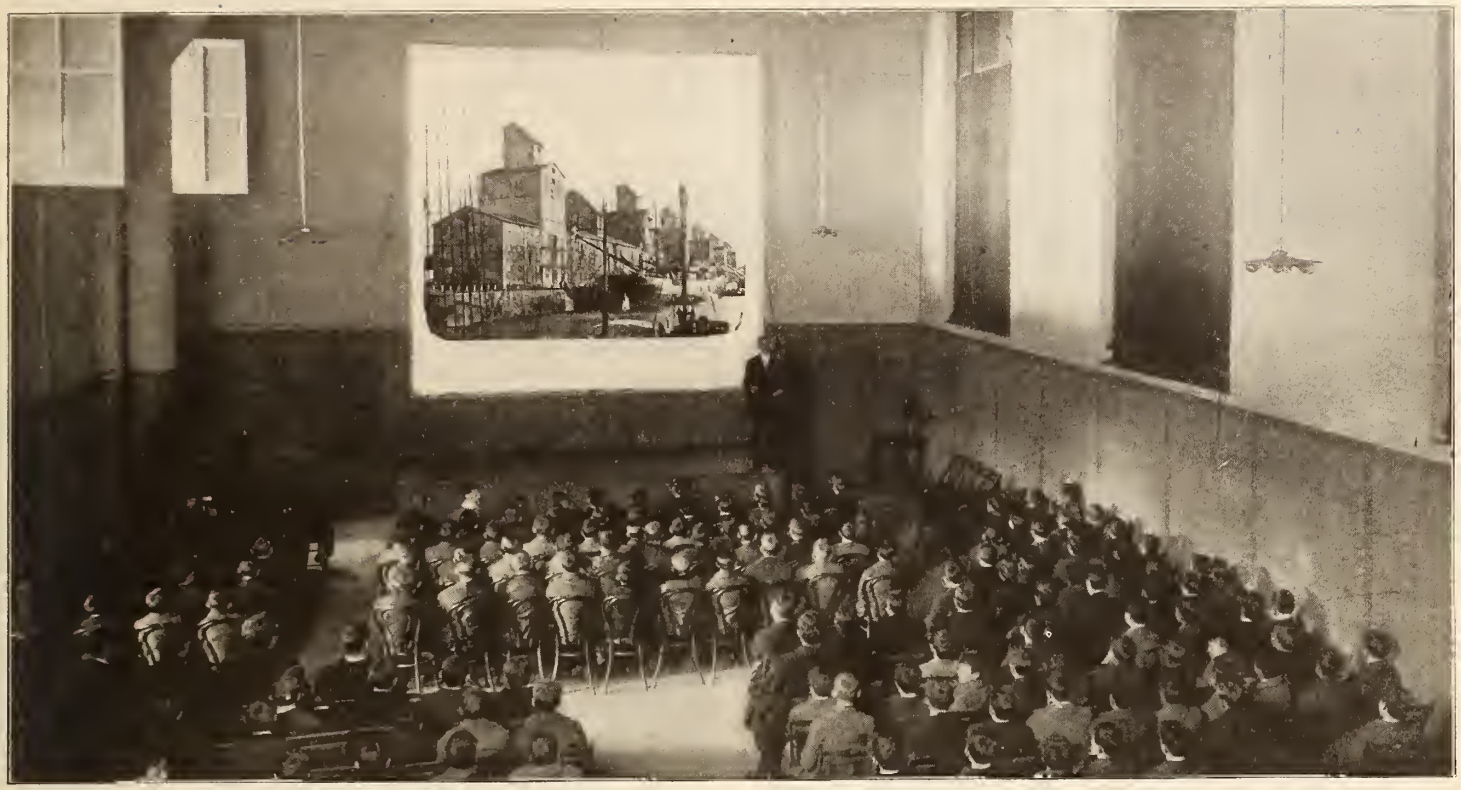
Why Costume Dramas Failed

The chief objection to the costume drama has been that people could not easily understand or be convinced by persons in unfamiliar dress and in unfamiliar surroundings. Personally, I love the costume play; the glamour and the beauty, the wonder and the magnificence of past ages appeals to my sense of the beautiful and the strange. But if we may no longer make such pictures, let us at least retain those salient features of the ancient days which apply today as well, and make use of them in our treatment of modern conditions.

Let us show that chivalry is not dead, but like the coals smothered beneath the ashes, is still pregnant with life, ready to spring into being when sufficient provocation is given—as it did when the shadow of the Hun fell across our own horizons and prompted us to realize that somewhere in the world men and women and children were dying and suffering tortures unspeakable because a certain race of people had forgotten entirely the traditions of their own land in the olden days.

But let us furthermore prove that it is as possible in our minor affairs—so-called—in our home life, in our business dealings, in our community relationships, to bring into play those same qualities that are dormant and make our own lives and those of others whose lives are interwoven with our own happier and better and more useful.

*This is the eighth in a series of articles on the topic of "The Screen and the Social Fabric," written by one of the foremost directors in the industry. It is an effort on his part to make the public acquainted with the ideas and ideals that govern the making of moving pictures for the entertainment and instruction of the public.—Editor.



Lectures on 75 different subjects are given by the Philadelphia Commercial Museum. This view of the lecture room was taken while talking on Argentine, its industries and productions. The slide shown on the screen shows the grain elevators along one of the great docks at Buenos Aires

How the Museum Can Help the Teacher in Visual Instruction

The opportunity of the museum to combine both specimens and pictures in teaching makes a greater impression upon the child than either alone

By Charles R. Toothaker*
Curator, Philadelphia Commercial Museum, Philadelphia

ALIVE, modern museum in America is today an active educational force in the community. While it may be, and ought to be, an institution for research and the increase of scientific knowledge, it necessarily aims at the distribution of that knowledge. A museum, more than any other institution in the world, presents facts in visible form and everything it does in the way of making exhibits is with the primary thought of giving visual instruction. All of the collections shown in all our museums are visual instruction aids.

There are many things we cannot show in the exhibits of museums, so we supplement the specimens by photographs, which help us to teach. We put the photographs on paper, in lantern slides and in moving pictures. The real strength of the work of museums is in the fact that they give visual instruction by means of both specimens and pictures, and it is this combination of the two which, to my mind, makes a greater impression and gives better results in teaching than anything else can do. . . .

In some cities, as for instance in St. Louis and in Reading, we have museums under the school board, operating an extensive system of sending out illustrative material upon the request of a teacher—material which will help to teach the lesson of the day. In St. Louis this work has been developed to the point where they have hundreds of collections, thousands of specimens, many photographs, lantern slides, physical, chemical, electrical apparatus, etc., and all of these things are available for the use of any school. The Board of Education provides an automobile to carry these back and forth. There are many museums in the United States which carry on work of the same general nature, some limiting their activities to a special field of natural history or to some other subject. . . .

Today, lectures are one of the important features of work in a large number of museums in America, and are handled in almost all ways one can imagine. The Philadelphia Commercial Museum offers lectures on 75 different subjects, all of them touching on commerce, industry and geography. The subject of the lecture is chosen by the teacher and correlated with the daily class work. After every lecture the class is divided into small groups, and the pupils study the exhibits in the museum which illustrate the subject of the lecture. Each group is under the care of one of the curator's assistants, who acts as a guide or docent.

These lectures are adapted to the work of grades and classified so that we reach pupils of the fourth, fifth, sixth, seventh and eighth grades, vocational schools, students from the high schools and classes from the university also. The younger pupils are nearly all studying industrial geography. High school and university classes usually want something on the raw products and their utilization. These lectures cover such subjects as cotton, lumbering, iron and steel, commercial transportation and others similar. All these lectures are plentifully illustrated with colored lantern slides and moving pictures. Most of the lantern slides are made in our own photographic room and colored by our own artist. The moving pictures we get from every source which we can reach. Some are given to us, we borrow some, rent others, purchase many and make a

*This paper was given before the National Academy of Visual Instruction recently held at Madison, Wis. On account of its length it was necessary to shorten portions of the paper which did not refer to the use of slides or films.—Editor.

few with our own moving picture camera. Our photographic laboratory, by the way, is equipped to develop and print all the pictures we have time to take.

In some institutions, as at the Buffalo Society of Natural Sciences, the visits to the museum are not a matter of choice with the teacher, but the arrangement is made between the museum and the school authorities of the city, the lectures are prescribed as a part of the school work in natural history. This same condition I think exists in Milwaukee and in quite a number of cities in other parts of the United States.

Keeping Lectures in Line with Course

Lectures to schools are announced by many museums in the form of a definite course and the subjects of these lectures are frequently determined entirely by the museum authorities. Sometimes the subjects are carefully selected to harmonize with the school curriculum. There are other institutions which apparently take the ground that the course of study does not include some things which children should learn, and many of the subjects presented are not such as are prescribed by the school authorities. The justification for this is that such lectures may broaden the outlook and increase the interest of the growing mind. Personally, I think that this is often very wise, and I say this freely because it is the thing we do not do in Philadelphia. At our museum we are very careful not to go outside the course of study and we are more than busy trying to help teachers to cover the work allotted by the Board of Education.

There are quite a number of museums that send their own men to the schools to give lectures. In Providence, Rhode Island, for instance, the Park Museum sends its curator to every school in the city, so that practically every pupil hears at least one lecture every year delivered by some one as a message from the museum.

It is fair to say in regard to all this lecture work which museums conduct that these illustrated talks make a deep impression on the pupil's mind. The same pictures shown by the teacher do not seem to the average teacher to be backed by the authority which is recognized when the lecture is given by a museum man. I feel that this is a part of the efficient use of lantern slides and moving pictures.

Some museums are now using moving pictures to illustrate their educational lectures, but by far the greater number have not yet established projecting machines and still rely on lantern slides alone, when they give illustrated lectures. I want, at this point, again to emphasize the fact that the illustrated lectures in combination with the exhibits in a museum make an impression and drive home a lesson in a way that nothing else equals, and to my mind this is the strength of the work that museums are doing in visual instruction. We must not lose sight of the fact either, that museums have specialized in this work for years past, and that the scientists and workers in our museums have given a great deal of careful study to the best methods of teaching object lessons with the help of pictures. It has always been the aim of museums to gather together the best illustrative material it was possible to find in both speciments and photographs.

Why Museums Excel in Natural History Subjects

There is probably nowhere else in the world a stock of pictures illustrating natural history subjects such as exists in the negatives, prints and lantern slides in the natural history museums of this country. The museums possess also wonderful collections illustrating the people of the world, their manners, customs and native industries. Our art museums, too, are rich in photographic reproductions, and all of these things are being used more and more every year for educational work. I do not believe there is in existence anywhere, a collection of industrial photographs from all over the world which equals that in possession of the Philadelphia Commercial Museum.

A few museums loan lantern slides and moving pictures for educational purposes. The number of institutions concerned in this work is increasing rather rapidly. The American Museum of Natural History loaned lantern slides years ago. The University of the State of New York has built up under Alfred W. Abrams a remarkably successful system by means of which lantern slides are available throughout the state. Years ago the Philadelphia Commercial Museum began to loan lantern slides throughout Pennsylvania, but on a somewhat different plan from that pursued in Albany. I think that both plans have many merits. Mr. Abrams, as I understand, thinks it wise to put in a teacher's hands, the best lantern slides which can be found to illustrate a subject. With the lantern slides there will be references to literature and other information which will help the teacher in using these pictures to get good educational results. He thinks that a teacher ought to study, and should learn the facts, so as to present them in the proper way to a class.

How Slides Are Distributed to Schools

In Philadelphia on the other hand, we send our lantern slides out, only in the form of carefully prepared lecture sets. There are usually 70 slides in each set. A readable type-written lecture accompanies the slides and in these type-written sheets there are the words I might say describing the slides, if I had a class in front of me. We send out "canned lectures" all ready to open and serve. I fully realize the desirability of having a teacher study a subject. We ask the teachers to study the slides and the manuscript. When they do this, and put the facts in their own language I have no doubt they get the best educational results.

But I know the teachers in rural districts throughout Pennsylvania. I know how difficult it is for them to get time to study, or to find the literature from which they could get the necessary facts. We do for them what they cannot possibly do. We supply the pictures and the facts and put the whole matter in such shape that an inexperienced person can use it easily and get good results. We reach hundreds of little schools in small villages and in isolated places along country roads. Many of these schools have no lanterns. To these we offer the free loan of a screen and lantern, fitted with the lamp that school can use—an electric lamp, acetylene burner, or kerosene lamp, as seems best.

Helping the Country School

We often send a lantern and set of slides to a country school. The lecture will be given some evening by the teacher for the benefit, first of all of the children who are studying a certain subject in their class room. Usually other pupils also hear the lecture and frequently the parents and friends fill the school house. In this way such a lecture is doing truly educational work closely correlated with the school curriculum, and a broader work at the same time. It helps to interest the older people in the work of the school, and to make the school house a center of community life.

After such a lecture the slides and reading matter may be sent to the museum by parcel post and another set of slides may be sent to the same school for use a week or two later. So a schedule is maintained sometimes throughout the entire winter. In other cases the lantern and screen, along with the first lecture will be passed to another country school a few miles further

(Continued on page 31)

What the User Needs to Know about the Lens

Some of the points emphasized by one manufacturer in a booklet on the lens and how to take care of it

IN its September number, MOVING PICTURE AGE published in this department some pertinent facts on projection as given in a booklet gotten out by the Gundlach-Manhattan Optical Company, Rochester, N. Y. On the subject of projection lens, this manufacturer states that the working aperture is the ratio between the diameter and focal length and this determines the amount of light transmitted by lenses of all kinds. Obviously there must be a physical limitation to this and in practical optics this is 1—2, so the diameter cannot be more than half the focal length. Even to attain this result is an achievement; it involves making lenses with strong curves, each made separately with the utmost care and great precision in mounting and the adjustment of the components of the complete lens in relation to each other.

Focal length means the distance from the optical center of the lens to the point where it defines a sharp image when focused for infinity, and this measurement can be made accurately only by optical means. Commercially the focal lengths are graded in quarter inches in engraving the cells, but this manufacturer marks the exact focal length in hundredths of an inch on the wrapper and uses this measurement in filling orders.

To cite an instance, a 16-ft. picture at 99 ft. requires a lens of 5.60 focus. A lens of exactly 5½-in. (5.50) focus would make the picture oversize and 5¾ focus would be too long. To meet this condition a selection is made from 5½-in. lenses in stock of those the nearest to 5.60-in. focus, but longer rather than shorter. Of course there is a possibility in every case that an error in measuring the distance will be a disturbing factor and some allowance should be made by the customer for some difference between the size of the picture and screen which is unavoidable and easily painted out.

How Lenses Are Matched

Lenses are matched by selection, as the focal length cannot be modified after they are finished. In manufacturing they deviate to some extent from the focal length prescribed by the optical formula, running both under and over, for which reason they are not necessarily the exact focal length engraved upon the mounts. For example, a 4-in. lens may vary within the quarter inch from 3.95 in. to 4.20 in., it being the practice to mark the mounts within 5-100 in. under to 20-100 in. over of the actual focal length, and it will be perceived that two lenses marked with the same focal length may at the most have a difference of ¼ in., and matching for pictures of the same size necessitates that both lenses shall be exactly the same focal length. This being the case, the lenses must be matched when they leave the factory, unless a lens to be duplicated is sent to the manufacturer so that he can measure it, or if it was purchased from him he will have a record of its focal length, which he can locate if given the order number or date of invoice.

It should be noted by every user of a projection lens that the components are not interchangeable and no liberty whatever should be taken with the arrangement or adjustment of a lens. A broken element cannot be replaced unless the complete lens is returned for repairs and the broken parts should be preserved, as they may be useful in determining the exact original focal length, otherwise this may be changed by replacing the broken lens. Odd combinations or lenses are absolutely of no value and we cannot undertake to utilize them to make up complete lenses or for repairs.

Why a Lens Requires Careful Handling

The condition of many lenses indicates great carelessness in handling and projectionists should be cautioned to handle them more gently. There is positively no excuse for so many scratched surfaces, broken lenses and ruined mounts after allowing for reasonable accidents.

Instead of refering to tables of projection to ascertain the focal length when ordering lenses, give the manufacturer full information about your operating conditions and he will compute the focal length accurately. Make sure the distance is measured correctly.

To answer a question frequently put to manufacturers, it is stated that the keystone effect incidental to projecting the picture from an angle cannot be corrected by the projection lens, this being the natural result of a difference in the length of the light rays from the lens to the top and bottom or sides of the screen as the case may be, causing a greater magnification of the image at one point than at the other. Theater architects should be informed that the location of the operating room should be planned to bring the machines in a horizontal line with the center of the screen.

The focal length required is ascertained by a computation involving three factors, the magnification based upon the size of the opening in the aperture plate, the size of the picture wanted and the distance projected.

The distance is somewhat uncertain owing to errors made in measuring it. This has been known to amount to as much as 15 feet, but in case a mistake has been made by which lenses of the wrong focus have been secured it is easily rectified. The manufacturer should then be informed the exact width of the picture made by the lenses the customer has received, and as he has a record of their exact focus, he can calculate from these two factors what the correct distance is and determine the proper focal length of the lenses to send in exchange. The distance of projection can be obtained by referring to the architect's plans of the theater if available.

Points to Know on Cleaning and Assembling

In cleaning and assembling, first note whether the extension tube is attached to the front or rear end so you will replace it correctly. Clean both sides of the front combination, but do not remove it from the cell. To remove the retaining ring from the rear cell, press lightly on opposite sides of the ring with two fingers and unscrew it. Too much pressure will make it bind so it will not turn. Clean inside surfaces of the two

(*Continued on page 22*)

"The Little Home Nurse"

THE numerous epidemics of influenza, together with the difficulty of getting nurses and the ignorance of those upon whom the necessity of taking care of the sick fell, have resulted in a popular demand for some general instruction on the everyday home nursing facts which every mother or housewife should know. Because of ignorance of the simple methods of taking care of the sick, many unnecessary deaths were recorded. Even in cases of illness which are not serious unnecessary suffering often results from a similar lack of knowledge on how to handle a patient without causing pain or inconvenience.

To help spread nursing propaganda, and also to show many of these simple home nursing methods, the Showmore Educational Film Company, 1729 North Wells street, Chicago, recently brought out a ten-reel film on "The Little Home Nurse." The scenario was written by J. Maxmillian Schowalter, president of the Walter School of Nursing, and a contributor to the Chicago Daily News on nursing subjects. For distribution the ten reels are divided into a series of five two-reel episodes. The scenario is built on the present lack of information on nursing and how it may be overcome and is of especial interest to the wife and mother, the idle rich, and those who might take up nursing as a fad.

A clean love story is entwined throughout the play. A touch of humor given to some of the scenes, especially when showing the wrong way, only emphasizes the necessity of the right way. To better teach, the wrong way of doing anything in a sick room is shown first. This followed by the right way makes the contrast evident.

The film opens with a wedding. Shortly after the honeymoon, the young husband becomes ill with influenza. The bride knows nothing about taking care of him, and not only endangers his life, but also wears herself out through not knowing the proper way to handle him and risks her own life. The busy doctor leaves medicine and a few verbal directions in the sick room and hurries on to his next patient.

One of the doctor's instructions was on the necessity of ventilation but like a large portion of the public, the young wife, Mary, does not know the difference between ventilation and a draft. She opens the windows on each side of the room so that the wind blows directly across the sick bed. Tired out with her vigil, she falls asleep and wakens to find her husband dead. The doctor tells her that the draft killed her husband, and she feels herself responsible for her husband's death.

Mary then resolves to learn something about nursing so that if any responsibility is thrown upon her in the future she will be able to take care of it. From a book on nursing recommended by the doctor she learns her mistakes, and sorrowfully goes through the steps of correcting them in the old sick room. This ends the first section of the scenario and portrays the wrong methods in the sick room, and the right methods for correcting them. In the second episode, Mary goes to the doctor and suggests taking up a course of nursing, that she can better teach the points on taking care of the sick and so prevent them from making the mistakes which resulted so disastrously to her.

Considerable humor is thrown into this part of the film by the strong wife who attempts to handle her husband through purely physical effort rather than through carefully planned handling. The husband has lumbago, and the wife's attempts to lift him or move him are amusing. The doctor brings in Mary. Then follow the steps of taking care of a patient. One of the first steps shown is the changing of the linen with the patient in bed. The method used is simple and can easily be copied when the spectator sees how. The initial illustration at the beginning of this article shows the sheet prepared for the bed. Mary makes her patient comfortable, props him up in bed without hurting his back, makes out a medicine chart, shows the proper way to measure and give medicine, takes temperature and soon has a smiling patient instead of a grouch. And why? Just because she knows the little touches that make handling easy.

The third episode takes up the care of children and portrays quite vividly some of the methods by which many children contract contagious diseases. One lesson drawn is the danger of having children visit other sick children. A little girl goes with her mother to visit her chum who is "not feeling well." She sits on the bed and they playfully feed each other ice cream. Shortly afterward she is taken with diphtheria.

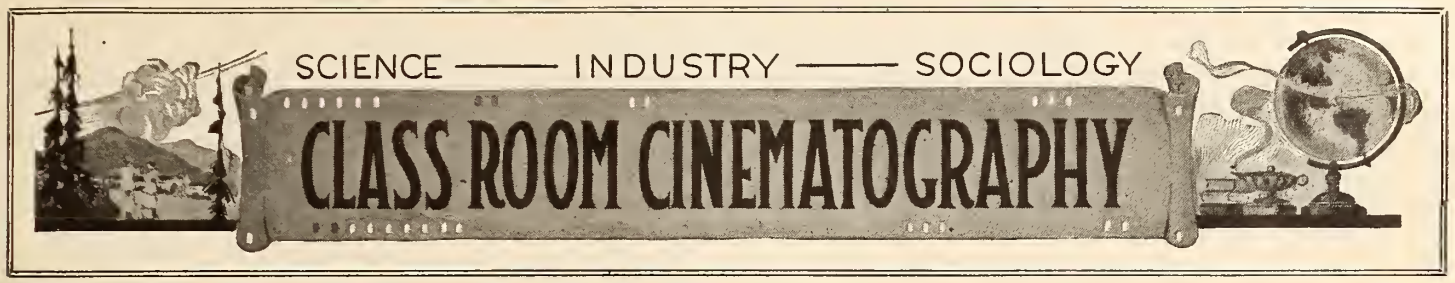
"The Crisis," a well-known painting, was used as the setting of one of the scenes. The "little home nurse" soon arrives to take care of the little patient

One interesting feature in this episode is the reproduction in actual life of the famous painting, "The Crisis." As no motion is recorded at first, it looks like the painting itself, but as the characters begin to show action the beauty of the film is apparent. As the illness is serious and the mother knows but little about taking care of contagious diseases, the doctor recommends a nurse. Mary comes and shows the numerous little points on taking care of a child.

The fourth episode is on obstetrical nursing. This subject is handled very carefully and shows the preparation for the doctor and the care of the child.

The fifth episode takes up surgical nursing and shows the preparation for and the care of injuries. Of interest here is a simple, home-made device which removes the pressure of the bed covers from the foot of an injured limb.

Shortly after Mary graduates as a nurse she meets the twin brother of her husband, who on his return from the war becomes the doctor's assistant. Thus begins the second love story and ends up with the marriage of Mary to this twin brother and the marriage of the doctor also. Another feature of this film which will commend it for the everyday person is the absence of technical words or phrases. All captions describe in everyday terms the diseases and their treatments.



What We Are Doing in the Classroom with Films Now Available

By A. G. Balcom*

Assistant Superintendent of Schools, Newark, N. J.

OUR plan from the beginning was to organize a film service for the schools of the city and send them out in circuits. Films are examined as to their physical condition and character of pictures when they are received from the distributors. Programs are then made for the schools and a record kept of the showings. Films are sent out in four-reel fireproof containers and for all alternating schools where all grades from the first to the eighth assemble during the day, care is taken in the selection of films that will appeal to the various grades. A ten days' use of each film is arranged for; in some cases we have been allowed to keep the films for three and four weeks. We have handled approximately 175,000 feet of film. Each film has been shown from six to twenty times. There have been 663 showings to an aggregate attendance of 168,825.

It is true that the films in many instances were not of the kind that we would like to have had, but we tried to make the best use of those made available by the money appropriated for this purpose. All of the industrials were secured by paying cost of transportation. Many of these were fine films and gave a touch of reality to the great throbbing industries of the world that pupils could never get from a mere study of the text book. As I have viewed these pictures showing men and women in their working clothes, I have been impressed that the pupils get a lesson, unconsciously, perhaps, of the dignity of daily toil, said to be desirable for young America. All of these pictures show worthwhile activities and give points of information that constitute a well-informed mind.

The success of a film showing depends quite as much upon the vision of the teacher or one in charge as upon the character of the picture. I visited an auditorium period in one of the alternating schools and was attracted to the teacher in charge. The assembly was made up of fourth and fifth grade pupils and the particular picture was Ditmar's "Animals of Australia." The teacher said: "Now, boys and girls, you are to look at a picture of the 'Animals of Australia.' I want you to try to remember everything you see on the screen. I want you to store these things in your minds so that when you get into the sixth grade and study Australia you can talk about these animals." At the close of the showing the teacher had a "quiz" period, which resolved itself into an oral language lesson with many volunteers to tell what they had seen.

Another instance illustrating how necessary it is to create the right atmosphere for the showing of a film occurred at a school where the principal not only believes but knows how to make an assembly period a vital factor in his organization. It was the occasion of showing the films, "Making a Watch," and "Kentucky Thoroughbreds." I asked for the opportunity of speaking to the school briefly before the showing of the films. I stepped on the platform and held in my hand my watch, which, by the way, was made in the factory shown in the picture. I said: "Boys and girls, I hold in my hand one of my best friends. One that has stuck to me through rain and shine for over fifteen years. One that tells me when to go to bed at night and when to get up in the morning, and when I should leave home to catch the train that takes me to business. It runs for months without varying a minute. It has a wonderful mechanism. I am sure you would enjoy a visit to the plant where this watch was made and take a peep at the men and women employed there and the machinery used in producing it.

"In the second film we will take a trip to the blue grass region of Kentucky, where, due to the succulent nature of the grazing, world-famed horses are raised. Do you know that the horse is so much appreciated here that after death its body is buried in the equine cemetery and a monument erected telling of its fame? You will see some beautiful horses with 'close-ups' of the head, revealing expressive eyes and distended nostrils. Your trip will have historic interest. You will see the monument of Daniel Boone and the house where Stephen Foster was inspired to write 'My Old Kentucky Home.'" There was keen interest shown during the running of these pictures and hearty applause of appreciation manifested at the close.

WHAT THE VISUAL EDUCATION ASSOCIATION OF THE PUBLIC SCHOOLS OF NEWARK, N. J., AIMS TO ACCOMPLISH

1. To recognize that the greatest factor in education is the teacher and that the efficient teacher is original and resourceful, constantly seeking visual aids to make the teaching process more vital and lasting.
2. To recognize that seeing is the dominating sense and that the largest number of impressions that result in knowledge come through the eye.
3. To promote and encourage a wise use of visual aids in teaching, as the map, chart, graph, picture, exhibit, model, stereograph, slide and film and to keep in touch with the progress being made in their use elsewhere.
4. To recognize that these aids are not substitutes for work, but if rightly used will stimulate pupils to greater efforts through a keener interest in subject matter.
5. To test the results of these aids from time to time to determine their comparative values in the teaching process.
6. To study the question of equipment for visual education in our schools and how this may be obtained in the best and most economical manner.
7. To encourage individual initiative and originality in the preparation of material for visual education and to give instruction to the end that it may be intelligently used in the classroom.
8. To recognize that the film is the youngest in the family of visual aids and because it seems to possess the inherent quality of motion, is likely to become the most effective.

Licensed Operators

We are required to have licensed operators in Newark when inflammable film is used and it is our plan to train one or more teachers in each school having a projection equipment, as operators. We have made less progress in this phase of work than in any other. We had a little hitch with the union operators of the city, who thought that this work belonged to them. However,

*The above is part of Mr. Balcom's address, delivered before the annual convention of the National Academy of Visual Instruction, at Madison, Wis., in July. The first part of this address, dealing with projection problems, was run in the September number of this magazine.—Editor.

we came to an understanding when it was explained to them that the operation of machines in the schools was an educational problem and would be solved as such by training school people as fast as time would permit. At this writing a number of our principals and teachers are qualifying for the work of operators. I consider that the law regarding operators is a wise one, for no motion picture projector should be placed in the hands of anyone who has not studied its mechanism.

Visual Education Association

Some years ago the Newark Board of Education made it possible for principals to order for their schools stereographs and lantern slides, spending a certain per cent of their text book appropriation each year for this purpose. As a consequence of this many of our schools are well supplied with these visual aids, but it has been difficult to get the teachers to use them, according to testimony of principals. It seems to me this question of visual instruction requires a co-ordination of all visual aids and its successful realization will depend largely upon the interest, vision and thoroughness of preparation of the teacher. Normal schools must include in their courses of preparing students to teach, a definite and comprehensive course in visual aids so that these young teachers will be keenly interested in this method of instruction.

In conversation with a number of principals and teachers, it was thought best to organize a Visual Education Association, starting with comparatively a small group of workers—those who were interested and were using this means of instruction in their schools and would be willing to extend this practice among their associates. So such an organization has been formed; its purposes are outlined in the panel on the preceding page. It has been decided to have the meetings of the association given to practical demonstrations of the use of visual aids in teaching.

Plans for the Future

Experience is a great teacher and having had one year of it we are in a position to go forward and do better things next year. The pathway at times has been beset with difficutlies, but these will act to spur us on to higher endeavors. Orders have come in for more projectors and the same high standard of installation as prevailed last year will be observed in filling them. We have been experimenting with the Safety cinema projector, a portable equipment using the narrow width film. This is an excellent machine. Two Pathescope projectors are being used now in the science rooms of the junior high schools. I believe the ideal equipment for showing films in a school will consist of a standard professional machine for the auditorium and a portable type like the Pathescope or Safety cinema for classroom work. We are planning for a better film service next year along instructional lines. We hope to have it organized so that teachers will know a week in advance the pictures to be shown.

The Film to Be Used for Its Inspirational Value

I have come to believe that there are great possibilities in the inspirational value of the film. My home is in a small Jersey town fifteen miles from Newark and at the recent Fourth of July celebration held there it was decided to have an outdoor motion picture program instead of fire works. The day was ideal in weather conditions and full of interest to a large crowd of people, but the climax of the festivities was in the evening program. I was fortunate in securing from the Community Motion Picture Bureau an eight-reel film entitled "My Own United States." The setting for showing the film was complete.

The occasion was the celebration of the anniversary of a great event in the history of our country. The place was the spacious lawn of the Presbyterian Church at the four corners of the village where a large crowd had gathered under the trees that shade the church grounds. The regular program was preceded by a half hour of spirited "community singing." Pictures of great Americans were flashed on the screen during the changes of reels. The film with a correct historical setting had a powerful message of patriotism. I have never seen a film that gripped an audience, old and young, the way this one did. It was due not only to the inspirational qualities of the film, but quite as much to the setting of the occasion.

For putting over a propaganda of health, safety, fire prevention, etc., among children, nothing is more effective than the film if rightly used. One of my plans for next year is to secure films of some of the literary classics read in school. As most of these are too long for regular auditorium periods, it is my thought to have these showings in the afternoon, beginning at four o'clock, to which teachers and pupils reading this particular classic will be invited. It is my thought to utilize the musical talent of the schools in furnishing appropriate accompanying music to the film in these programs. It may be for one occasion a piano, for another a high school orchestra. Here is a fruitful field waiting for development.

I believe the film will find an important place as an inspirational and instructional factor in education, but I think we should avoid the extreme notion that the film is to be a panacea for all educational ills. We probably will find ourselves in a position of trying to teach some things through the film that can be much more effectively taught in other ways. Then again we want to avoid the notion that the use of the film is going to make education easy, if we mean by easy that the child is to get his education without effort.

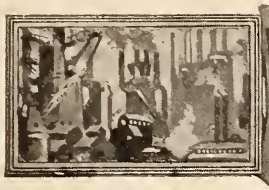
Film Library

We have purchased only a few films, so our library is a very modest one. There is a reason for this. We all realize, I think, that the ideal films for school use are yet to be produced—some are in the making. We want to be in a position of acquiring these future productions from time to time and not to be too heavily laden with old films.

Recently we have produced a 1,500-foot film and secured three prints entitled "Knights of the Cross Road," featuring the Newark Public School Safety Patrol in the conservation of life and property. The scenario was written by one of our own teachers, Miss Helen Grace Doherty, and the picture was made by the Erbograph Company of New York. The Safety Patrol is composed of the older boys of the elementary schools of the city, organized under the joint supervision of the Police Department and Board of Education for the purpose of safeguarding the children on their way to and from school, also to assist in the care of school property. It is a propaganda film to be shown in the schools to arouse a larger interest and enlist greater efforts along these lines. At this writing I am planning a series of evening programs to be given at the public playgrounds of the city during July and August, to consist of films and slides stressing American ideals and traditions.

What is perhaps the largest sum that has ever been spent on a single night's work was spent recently, when $10,000 was expended by Harry Levey Productions for the making of a few scenes of "Uncle Sam of Freedom Ridge." The scenes were the big scenes of the story, showing an entire village, first lit up by torches and bonfires and colored lights, and then razed to the ground. These scenes were made on Saturday night at Fort Lee, where for days in advance the company's carpentry department had been busy constructing a village that should in every detail follow the one described in Margaret Prescott Montague's story.

SCENARIO — PRODUCTION — DISTRIBUTION



THE OTHER FELLOW'S IDEA

Making Travel Less Tiresome

A COMPLETE moving picture show was given on the New York-New Orleans Limited out of Atlanta recently. Another was given on the same train from Opelika, Ala., to Atlanta the next morning. Moving pictures on passenger trains have become a reality. More than 100 passengers saw the eleven films displayed during the out trip and upwards of 200 saw them on the return trip with a musical program.

So far as is known this is the first time in the history of the railroads that a regular movie show has been displayed for the amusement of the passengers. The test was made under the personal direction of Joseph P. Billups, general passenger agent of the Atlanta & West Point railroad, who was accompanied by a number of men interested in education and development work in Georgia.

As soon as the ten-coach train pulled into Atlanta from New York the movie apparatus and the big phonograph were placed in the observation coach. Ten minutes later the projection machine was displaying a news film, and thereafter the movie show continued until the train reached Opelika at 10:30 o'clock. The coach was crowded with spectators soon after the show started, and with the train speeding through the night the passengers remained absorbed in the photoplays until it was time to go to bed.

As an experiment a southern railroad set up a portable projector and displayed several instructional films in the observation car

The apparatus was taken from the train at Opelika and at 8:30 next morning the outfit was placed on the New Orleans to New York train going to Atlanta. The whole set of pictures was displayed again in broad daylight throughout the trip. Two projection machines were taken along, and the same set of films was being displayed in two different parts of the train at the same time on the return trip in broad daylight.

The passengers watched the various pictures with great attention and on several occasions the spectators almost forgot to get off the train at the proper station because of their absorption in the pictures.

The projection machine was one of the small portable models which works automatically, showing standard films in spite of its small size. Though the train rocked back and forth when it reached high speed, the movement could not be detected on the screen, since the whole outfit followed the movements of the coach.

The idea of displaying moving pictures for the amusement and education of the passengers throughout tiresome train journeys originated with L. C. Jennings of the development department of the Southern Bell Telephone and Telegraph Company. He conceived the idea of promoting development work throughout the southern territory by means of educational movies shown on the trains. The invention of compact moving picture projection machines made this practicable.

He took the idea to Mr. Billups, general passenger agent for the Atlanta & West Point railway, and Mr. Billups decided that his railroad should be the first in the country to display films to the passengers. Messrs. Jennings and Billups interviewed Major A. Harrison of the Harcol Film Company of New Orleans, and Major Harrison got a projection machine and proved that it could be done successfully.

Through the courtesy of Major Harrison two portable projectors were furnished. The Pathe Film Distributing Company furnished eleven films and the Edison Diamond Disk shop furnished a big phonograph and records. The whole outfit took up little space in the car.

Are Educational Films Appreciated?

By Fred E. Baer

Kineto Company of America, Inc., New York City

THERE seems to be a good deal of concern among men active in the educational film world about "the present state of the movies." This has been reflected in recent publications, especially those that deal with our rather serious side of the moving picture world. Many writers in magazines that have to do with the educational picture have been indicating a condition of apprehension which—I am frank—I don't think justified by the conditions.

It always seems to me that human beings are too prone to consider their immediate work more important than any other. As workers, human beings are too apt to become narrow-minded. We workers in the educational film field are much like that, I believe. We go to the movies and see reel after reel of slapstick comedy; so much of it that after we have finished laughing inside the theater we go home and worry about it and then write articles about the dangerous trend of the movies.

Let us take a broader view for a moment.

A few weeks ago Dr. Hugo Riesenfeld, a real artist and appreciative genius in the motion picture world, sent a messenger to Charles Urban, president of the Kineto Company of America. It happened to be a Saturday before a holiday and by luck the messenger found Charles Urban. Every other member of the Kineto organiza-

(Continued on page 22)

Instructional Productions of the Month

Contents of NewsWeeklies, Screen Magazines, Industrials and Scenic Reels, Which Have a Regular Release Date, Will Be Reviewed in This Department.

"Air"istocracy in Ford Educational Weekly

A STUDY of many birds with which we are not familiar is the Ford Educational Weekly No. 219, "Air"istocracy, released through Goldwyn. We enter right into the family life of these aristocrats of the bird world, visit their nests and watch the mother patiently sitting on the eggs, see the young ones as they leave their shells and first begin to try their wobbly legs, then as they grow stronger their feeding and their first attempts to fly. We also see large flocks of birds, learn just where they like to build their nests and how they make them, their habits and the way in which they procure their food.

The film acquaints its audience with the common tern; the ringbill gull, distinguished by the ring around his bill which gives him his name; the cormorant, greedily catching fish; the pintail duck with his elongated tail feathers; the pelican feeding her young from her bill; and the long-legged blue heron. Besides being interesting from an informative standpoint, this film is pleasing because of its beautiful photography.

Interesting Features in Pictograph

TYPES and causes of lightning are picturized in Pictograph 7056, released through Goldwyn, which was produced in conjunction with the U. S. Weather Bureau at Washington, D. C., and the Dominion Astronomical Observatory at Ottawa, Can. Although the lightning effects are produced by animated drawings, the artist has so cleverly handled the photography that you seem to actually view marvelous exhibitions of atmospheric electricity during terrible storms. The picture vividly presents photographs of forked, sheet and globular lightning with corresponding explanatory titles.

On a recent visit to the home of Hudson Maxim, inventor of smokeless powder and armor-piercing projectiles, the cameraman caught him at fisticuffs with Freddie Walsh, former lightweight champion of the world. Although Mr. Maxim lost his left hand in an explosion in one of his laboratory experiments, he proves to be a fitting opponent to Freddie Walsh, who says he has "some smoke" in his punch. Sixty-seven years old, he is regarded as a hearty athlete at swimming, golfing and horseback riding. Mr. Maxim is shown in this laboratory experimenting with motorite—a smokeless, self-combustive compound for driving automobile torpedoes.

This number also shows some remarkable and interesting facts about the orchid—facts which disclose the truth about this mysterious and remarkable plant. It proves that the orchid is not, as is commonly believed, a parasite, but, on the contrary, an independent plant which lives entirely upon light and air and which, although it attaches itself to the shrubs and trees of the tropics, does not draw its sustenance from them.

Other interesting features shown in this number are: How cross pollenization produces many new specimens; how the seeds (maturing after many months of patient care) are planted on a simple preparation of moss, peat and charcoal; how the plant conserves moisture in its own little private reservoir against dry days to come, and how the maturing bud is guarded by a trick sheath from accident or harm.

The number closes with a Jerry on the Job cartoon. Jerry and the trainmaster, in their greed for gold, are taken in by an escaped lunatic who pays with laundry checks, pawnbroker's claim cards, key rings and trunk tags for the capture and return of a runaway train.

Poland's Women Warriors in International

WOMEN warriors helped save Poland from the Russians and the first pictures of the "Petticoat Brigade" that fought so famously in the battles that stemmed the tide of Russian invasion are shown in International News No. 57, released through Universal.

Some unusual pictures are shown of Uncle Sam's new naval hangar at Lakehurst, N. J., the greatest structure of its kind in the world. It could house the two greatest steamships in the world, but is being built for the accommodation of America's super-airships, particularly the giant air liner now under construction in Great Britain. The pictures are taken from high altitudes and show what a wonderful establishment the navy is building.

Gov. Cox's adventures while campaigning, including his trip to New York, are adequately depicted in other scenes. There are also some interesting motion pictures of the Brooklyn Rapid Transit strike which has tied up the millions of people of Brooklyn and upset much of the business activities of Greater New York.

The New York suffragists' demonstration over the victory of the women is shown on the screen in some excellent pictures and the women also figure in pictures of the annual Petaluma festival in California.

There are pictures of an unusual launching at Rockport, Mass., where the vessel "bucked" while taking the water, creating much excitement. Some picturesque scenes of a revival of archery at Wayne, Pa., and interesting motion pictures showing the doings of the hundreds of little Russian children who have paid New York a visit while being transported around the world to their homes by the Red Cross are included in this release.

"Heroic Liege" in Burton Holmes Travel Picture

IN "Heroic Liege," the subject of Paramount-Burton-Holmes Travel Picture released recently, Mr. Holmes takes his spectators to this birth-town of Charlemagne, who in his day and generation was the heroic champion of civilization. The lovely river of the Meuse has always been the scene of history-making conflicts; in the great world war it played an important part. Liege is a beautiful city of bridges, monuments and busy streets filled with energetic and business-like citizens Even the dogs work for their daily food in Liege. Just outside the city is the famous Fort Loncin, which won for itself such glory by stubborn resistance in the early days of the war, but which finally was utterly put out of business by shells from without and the explosion of its magazine from within. This is not a war picture, but Mr. Holmes tries to show through the eyes of his camera just what any tourist would see if he went to Liege today. Mr. Holmes also takes you for a hurried trip to Louvain and to Malines, where Cardinal Mercier's church is located and from whence this heroic Belgian championed the cause of civilization and protected his own people.

Stockholders in Dayton and vicinity of the Erie Tire & Rubber Company recently had an opportunity to learn just what progress the concern has been making, a meeting have been called for that purpose in the Y. W. C. A. auditorium. Progress of the concern in various stages of construction and the work of turning out the Erie cords were illustrated by motion pictures.

Jimmy's Prayer

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A MESSAGE TO YOUNG AND OLD—RICH AND POOR—CHRISTIAN AND HEATHEN

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What the User Needs to Know about the Lens

(*Continued from page* 15)

lenses of the rear combination and replace in the cell. Be careful they are seated evenly, then screw up the retaining ring just tight enough to prevent them from moving, then clean the outside surfaces.

The rear lens is convex on both sides and the flatter side is the outside rear surface. The retaining rings should face towards the center; reversing the cells will disturb the correction.

To remove grease or oil from the surfaces of the lens use a soft rag free from grit, moistened with a little gasoline.

Be careful when screwing the parts together to avoid skipping a thread and do not screw up any joints very tightly.

Do not use a hard, sharp tool to remove the retaining rings for it may slip and scratch the lenses.

Are Educational Films Appreciated?

(*Continued from page* 19)

tion was enjoying a vacation over the week-end. The messenger brought a query something like this: "Dr. Riesenfeld wants a scientific subject for his Pictorial Magazine and could Mr. Urban supply it?"

Mr. Urban sent back by the same messenger a 300-foot subject from the Urban Science Series, entitled "The Tragedy of the Praying Mantis." That litttle subject was the most talked of offering on the Rivoli theater program during the week. The audiences indicated their real pleasure by applause, by sending their friends—imagine sending folks to a theater to see a 300-foot subject!—by telling the theater managers, by writing to the papers.

You may ask: What does all this prove? Simply this: That given an interesting educational picture, the audiences will be grateful every time. The real trouble, I believe, is not lack of appreciation by the public, but lack of enough good educational material for the public.

Every Knock Is a Boost

I am a pretty consistent patron of motion picture theaters and I have never failed to see a single instance where the reaction of the audience was not in favor of what education film folk would call the most worthwhile picture.

The best propaganda we can put out is in pictures. The best service our educational writers and editors and magazines generally can give the educational film is to strike the positive note; I mean they should use all their energy and their appropriations to boost the educational picture and very little, if any, to knock what they consider the harmful picture. Because that knocking, if it does anything, will advertise helpfully the picture they are fighting against and will not hurt.

I think I am qualified to say this. I have had a reasonably broad experience in the everyday field of commercial pictures and the producing and distributing organizations decidedly do not worry about the criticism that comes from such a comparatively small field as ours. We are comparatively small, you know, and it is best for us to recognize it.

Why Good Pictures Will Win Out

Harmful pictures are their own worst enemy. The more worthless pictures that are shown, the better it is for the kind of pictures we are all interested in.

The condition that has caused so much apprehension, as expressed in our educational magazines lately, is the condition, I believe, that has brought the educational film so much in public favor. It is in public favor; make no mistake about that, and the public appetite for "our kind of pictures" has only been tickled. What our writers have been worrying about is what, I really think, they should have been congratulating themselves about.

We ought to be optimistic, not pessimistic. The future looks brighter than ever for the educational film and I know at least one man, Mr. Urban, agrees with me. He is a veteran of twenty years' service as a proponent and developer of educational pictures and he ought to count with those who are among the hesitant. Are there any others?

The first of a series of health films was shown at the Strand Theater, Hastings, Mich., Friday afternoon,; September 3, to about 800 school children. For nine successive weeks it is planned to show one of these health films each week. They are brought here by the Barre County Anti-Tuberculosis Society and are exhibited free of charge. The use of the theater has been generously donated for this splendid educational work of Manager Goshorn.

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Salomy Jane.
Sadie Goes to Heaven.
The Slim Princess.
Small Town Guy.
Kill Joy.
The Golden Idiot.
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Pants.
The Man Who Was Afraid.
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Getting the Public to Understand Our Problems

(*Continued from page 9*)

vise with her as to what she should do. She leaves without telling her eastern friends anything about her plans.

Her aunt, after visiting one of the telephone central offices, is quite favorably impressed with the desirability of telephone operating as a vocation for young women, and suggests this to Ethele, who decides to become a telephone operator. She applies for employment and is accepted. Then are pictured a number of the happenings during her experience as an operator, such as her training in the operators' school, the recreations of the telephone girl, the welfare work and the operation of putting through a call. A special feature is the response of the Chicago fire department to an alarm reported by telephone.

One evening when Ethele was substituting for an evening operator, she answered a call and heard a woman cry, "Help! Help!" but could get no further response and referred the matter to her supervisor. On ascertaining the address of the telephone from which the call came, Ethele was astonished to find it was the Hartgrave home. The prompt response of the police to the alarm enabled them to catch the burglar just as he was leaving the house where he had surprised Mrs. Hartgrave when she was at the telephone and had prevented her from using it to give the alarm direct.

Walter returns the next morning from college, and when his mother tells of the timely assistance rendered by the operator, they decide to go and thank her personally. In doing so, Walter is surprised and much pleased when he recognizes Ethele, and they renew their acquaintance, which had terminated so abruptly. The story ends in the usual happy manner of all good tales, "And they lived happily ever after."

How the Film Was Distributed

When the film was finished, we sent notices to schools and churches offering our film, together with a lecturer to explain the telephone service as the film was shown. We told them that the film had been written and produced by the Chicago Telephone Company for the purpose of giving the public some idea of the operation of a large telephone system and to demonstrate what it means to provide good telephone service, also that it was our plan to show the value of the telephone as a protector in times of emergency and as a labor and time saving device.

Within the first four months the film had been shown before approximately 100 audiences, at churches, clubs, schools, business men's meetings and other gatherings. During this time an executive from the office gave the talk with the film and as most of these meetings came in the evening, it became a strenuous procedure even though several men took turns at it. The company was so well pleased with the success of the film that it appointed me to take charge of this work and give all the talks. We then put the film in regular amusement theaters as a part of their program. Many of them, especially those in the outlying sections of Chicago, took advantage of it and used it as a second film.

No charge is made for the film or lecturer, either to the theaters or other gatherings. We are glad to get the opportunity to show our side of the telephone business to our patrons.

The actual results of this moving picture campaign are difficult to measure. We do know that they have created considerable interest and feel sure that those who have seen a telephone operator in action, either at an exchange or in film, will be more considerate of her. At least many have expressed this feeling to me after the lectures.

It has been impossible to tell whether the film alone brought in girls. We advertised in newspapers and in street cars at the same time and even gave a premium to a girl who brought in other girls. This last method actually brought the results—plenty of operators—but we know that girls who had seen the films were more easily persuaded than those who had not.

It was purely indirect publicity and as most publicity of this sort is difficult to measure in definite units, it, however, did leave a favorable impression of our work in the minds of those who saw it and that was our main purpose. We are so well pleased that we have under consideration another film which will take in the work and importance not only of the operator but the other departments connected with the service.

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How Central Y. M. C. A. Uses Film

By C. C. Martin

Formerly Social Secretary, Central Y. M. C. A., Chicago

MOVING pictures have played an important part in social department work during the past year at the Central Y. M. C. A. and may be taken up by both the educational secretary and the physical director during the coming season. These latter departments have had an opportunity for observing the possibilities of the film in their respective fields, for the reason that several of the social department programs introduced pictures of a distinctly educational nature.

Our first evening with moving pictures embraced practically the whole field of natural history. The subjects ranged from microphotographs of the simplest forms of life, the amoebae, through the types of each of the higher forms of organism, so as to convey to the spectators a comprehensive grasp of the characteristics of each.

Only by pictures can such points as the structural resemblances between reptiles and birds be brought clearly to the mind, unless, indeed, extensive laboratory facilities are at hand.

This program was so well received that we shortly afterward arranged another, the prevailing theme of which was physical culture. I had never before seen a gathering of men so completely absorbed as the crowd was when we put on the screen some subjects showing various athletic and gymnastic feats which had been filmed by the ultra-rapid method. I will tell you in a few minutes of another and later occasion when even more intense interest was shown by another gathering.

These athletic pictures showed, of course, every detail of motions which, when actually viewed, are too rapid to register. Shown in this fashion, with ample opportunity to notice every flexing and twist of limb and body, some men gained entirely new conceptions of "stunts" in which they were already considered proficient. It certainly seems that no method could be more valuable as an aid to the acquisition of the elusive and almost unteachable quality known as "form."

Industrial Subjects Were Used

On another occasion we had, through the courtesy of the Consumers' Coal Company, an industrial film which covered the mining and marketing of coal. This picture took us into the mines and showed to many of us for the first time the many and important activities which go to make up the producing end of the coal business.

We showed the crowd the giant hoists, handling men, supplies and even mules, between the surface and their subterranean working place, often many hundreds of feet below the surface, the power plants, furnishing electric current for lighting the mines and in many cases for ventilating, pumping and hauling also. Then there were the pumps themselves, upon which depend the security of hundreds of workers and vast quantities of equipment and without which most mines could not be worked at all, as the water would collect in them and fill them all so completely.

This film also dealt with the handling, storage, rail and water transportation and delivery of coal to the various classes of consumers. Taken altogether, it was as entertaining an evening as we enjoyed in the social department in a long time, yet the subject was an intensely practical one, which had no amusement feature at all.

Our most interested audience of the season, however, was the one which gathered at what we called our "golf luncheon," when about 150 golfers watched the most noted professionals and amateurs known to present day golf, as they followed each other on the screen. I felt myself in truly distinguished company as I introduced in succession such stars as Vardon, Travers, Travis, Ouimet and Ray and found nearly as much to interest me in the spectators as they did on the screen.

This was another film where we had some ultra-rapid exposure subjects. As the different stars exemplified their special methods in stance, swing, follow-through, approach and putt, some of the more demonstrative unconsciously took a fresh grip on an imaginary club and set themselves to follow the famous exponent of the game this once, if they never did again.

Nothing could show more completely how easy it is to instruct by the use of the film than our use of it for purely social purposes. On several occasions we used films of a purely dramatic character, but I failed to see that they had any advantage in holding the interest of the spectators, so it is fair to credit the educational and industrial films with an amusement value much higher than might be expected.

We used some of the Ford Educational Weekly releases, also, to balance our programs and the interest shown in those weeklies simply emphasizes the merit of the screen as an entertainer and educator.

Altogether our expense for pictures was about $1,500 for the season, but we had no reason to question the wisdom of the outlay; in fact, it was not an extra in any sense, but an altogether regular part of our social work. Its incidental value in the ways referred to was worth over and above what we were really paying for from our budget allowance for social work.

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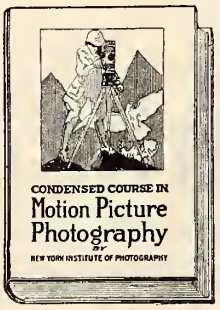

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NEW INSTRUCTIONAL Films and Where to Get Them

Travel, Literary, Industrial, Topical and Comedy

Films for the Family Group

The following list of endorsed pictures, received and listed by the National Motion Picture League of New York, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs and theater managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.

FAMILY FILMS

Recommended for young people and adults

What's Your Hurry?. Reels, 5; exchange, Famous Players-Lasky Corp. Remarks: Wallace Reid. An automobile story.

One Week. Reels, 2; exchange, Metro. Remarks: A comedy about a new married couple putting up a portable house.

The Story of Plymouth Rock. Reel, 1; exchange, The New Era Films, Chicago, Non-Theatrical Department. Remarks: Showing the Pilgrims' journey to America, their struggles in the new land, and the romance of John Alden and Priscilla as told in "The Courtship of Miles Standish."

The Village Sleuth. Reels, 5; producer, Thomas H. Ince; exchange, Famous Players-Lasky Corp. Remarks: Charles Ray. In Part 1, cut two subtitles containing the word "durned." Part 4, cut scenes of robbery.

INSTRUCTIONAL FILMS

International News, Vol. 2, No. 47. Reel 1; exchange, Universal. Remarks: Philadelphia, seven ships launched at one time at Hog Island Yards; New York City; "Babe" Ruth giving out shoes to poor kiddies; Paris, Queen Victoria of Spain participating in the blessing of a loyal regiment's colors; Cleveland, public milk station; Charleston, Mass., steeplejack cleaning up Bunker Hill tower; Prague, Sokols and Czeck national organization, in mass drill, 25,000 boys and girls performing; off Sandy Hook, N. J., the yacht race for America's Cup filmed from sea and sky; Marion, Ohio, Senator Harding delivering the speech in which he proclaimed his platform.

International News, Vol. 2, No. 48. Reel, 1; exchange, Universal. Remarks: Northampton, Mass., Gov. Coolidge and family; America's Boy Scouts in London for a world meet in exhibition of Indian dance; Fort Munroe, Va., college boys training for Officers' Reserve; pictures of the Resolute and Shamrock and race that decided the contest; Worcester, Mass., Annapolis eight outracing rivals and thereby winning the right to represent America at the Olympic games; Saratoga, Republicans gathered to designate a ticket for the primaries; America's stars of sports sailing from New York and Newport, R. I., to seek Olympic honors abroad.

International News, Vol. 2, No. 49. Reel, 1; exchange, Universal. Remarks: Madrid, King and Queen of Spain at opening of new art museum; Boston, Mass., pictures of Charles Ponzi, head of the Securities Exchange Co.; Central Park, L. I., first of the series of pictures of the trip of Larson all-metal monoplanes for the Post Office Department and the United States Army; Salt Lake City, mountain climbing; New York City, pictures of animals at the Zoological Park; Long Branch, N. J., horse race; New York City, Archbishop Daniel Mannix leaves for England. Cut cartoon.

Pathe News, No. 61. Reel, 1; exchange, Pathe. Remarks: Belfast, Ireland, Sir Edward Carson, leader of the Ulsterists; giant zeppelin delivered in France, made during the war by the Germans for their own use; Portland, Oregon, mountain climbing; Paris, Marshal Petain accepts for the French Museum the flags of forty-eight regiments which distinguished themselves in the war; Northampton, Mass., Governor Coolidge being formally notified of his nomination for the vice-presidency; off Sandy Hook, N. J., Resolute wins America's Cup.

Bits of Northland. Reel, 1; exchange, Gaumont Co. Remarks: Scenes showing ice and snow in various styles as it exists in a cold latitude, icebergs and close-ups of the fissures of snow and ice that exist on them.

Woolly Bits and Monkey Hits. Reel, 1; producer, C. L. Chester; exchange, Educational Films Corporation of America. Remarks: Scenes from Cuzco in Peru, group of llamas, sheep shearing, dyeing the wool, spinning, shops, market place, old fort, a pet monkey, quaint costumes of Peruvians.

Dominica. Reel, 1; producer, Post Weekly; exchange, Beseler Educational Film Co. Remarks: Dominica, in the British West India; Roseau, with a population of 6,000; Bothanic Gardens, the finest in West India. Life and habits of the natives.

The Enchanted Valley. Reel, 1; Globe Trots Scenic. Remarks; Pictures from the Yosemite National Park.

Out of Woods. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: Pictures from a Canadian lumber camp, cutting Canadian spruce, used for making wood pulp, preparing the roads, transporting logs to mills, etc.

Making Friends With Sharks. Reel, 1; exchange, Gaumont Co. Remarks: Pictures taken under water of sharks.

Gymnastics. Reel, 1; producer, Sterospeed; exchange, Educational Films Corporation of America. Remarks: Slow motion camera picture.

Cliff Dwelling. Reel, 1; producer, Kineto Co. of America (Write producer for exchange in your state). Remarks: Kineto Review No. 12. Ruins of Indian Cliff Dwellings discovered in Soda Canyon, Mesa Verde, National Park, Colorado, built in 1300 A. D. and inhabited to 1570 A. D., a cliff village; Cliff Palace built under the roof of an enormous cave about 200 feet from the bottom of the canyon, 300 feet long, contains 228 rooms; Balcony House, built under the overhanging rock, masonry shows that these people were well advanced in the art of construction; Sun Temple, discovered in 1915; Spruce Tree House, bins and compartments made of stone, for storage of corn and other commodities, relics found among the ruins; Community House, Willow House and look-out tower, etc.

The Alshemy of Winter. Reel, 1; exchange, Famous Players-Lasky Corporation. Remarks: A Paramount-Post nature winter scenic.

Corrial on the Orinoco. Reel, 1; exchange, Beseler Educational Film Co. Remarks: Chester. Outing scenic on Venezuela.

Fire—What It Is. Reels, 2; Pathescope pictures, owned by MacAndrews and Forbes Company, New York. Remarks: Pictures showing how to use "Firefoam" to smother fire.

Pathe Review, No. 64. Reel, 1; exchange, Pathe. Remarks: Pathe color, scenes from Iseere Valley, France; stringing the fish, making fish nets; Ditmars' film, taking monkey paw impressions, extraordinary resemblance to human palm; Novagraph film, card tricks; fishing for smelts in Oregon. Cut dance.

Pathe Review, No. 65. Reel, 1; exchange, Pathe. Remarks: Pathe color, scenes from Switzerland; Novagraph slow motion photography; wrestling; Uncle Sam's rescue squad, showing the use of gas masks in mines; Ditmars' two-humped camel, llamas and alpaca; the Chinese love dance.

Pathe Review, No. 66. Reel, 1; exchange, Pathe. Remarks: Pathe color, scenes from France; the original dough-boy, baker making bread; Novagraph slow motion picture photography, athletics; Ditmars' 10,000 ducks on Long Island farm, feeding time, ducklings, 1½ minute old, incubator ducklings, 3 days old, 10 days old. The Dance of Pan.

Charles Urban's Movie Chats, No. 13. Reel, 1; producer, Kineto Co. of America, New York (Write producer for exchange in your state). Remarks: Views from England; sawmill in Western Canada, box factory, box making machine in operation; pictures of dogs and puppies, pack of English fox hounds, fox terrier, pomeranian, Irish setter, greyhounds, Eskimo dogs, Russian wolf dogs, English sheep dog, American bull terrier, Saint Bernard, Chinese chow, Mexican hairless dog, Scotch terrier, Belgian dog, etc.

Charles Urban's Movie Chats, No. 18. Reel, 1; producer, Kineto Co. of America, New York (Write producer for exchange in your state). Remarks: A trip on a canal boat from Washington, D. C., through the locks; at the Royal Mint in London; a vacation school in an American city, face scrub and toothbrush drill, Little Mother's Club, being taught the care of children, work out of doors, hikes, rest in the open; the game of "Follow the Leader," as practiced by British school boys.

(*Continued on page* 30)

DUTY CALLS

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PRESENTS

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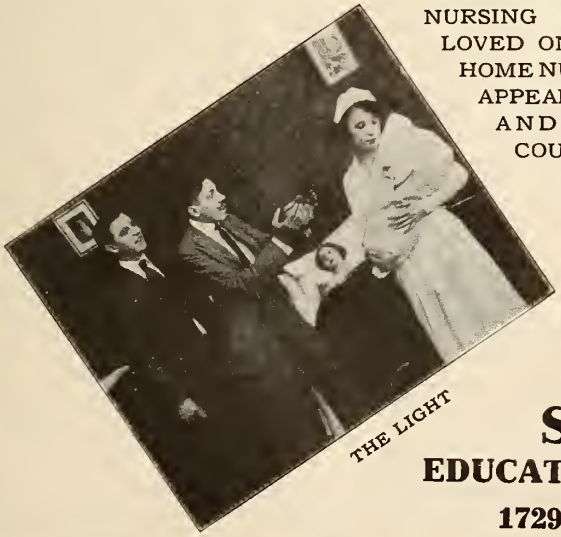
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RIVALS

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Films and Where to Get Them

(*Continued from page 28*)

International News, Vol. 2, No. 51. Reel, 1; exchange, Universal. Remarks: New York City, German warships that were awarded to the United States by the Supreme Council; Suva, Fiji Islands, native chieftains and their followers gather in an annual observation of certain rites; Mexico, mobilization of the troops of Governor Cantu; American fleet on visit to Alaska; Southampton, L. I., dog show; Hyde Park, N. Y., Franklin D. Roosevelt accepting the Democratic vice-presidential nomination at his formal notification; San Francisco, Cal., kiddie refugees from Siberia on their way home.

International News, Vol. 2, No. 52. Reel, 1; exchange, Universal. Remarks: New York City, German dreadnaught Ostfreiesland allocated to the United States, soon to be sunk in target practice; Washington, D. C., latest picture of President Wilson; New York City, Jack Dempsey and Al Jolson boxing for the amusement of wounded soldiers; Sitka, Alaska, Uncle Sam's war fleet in America's northwest possession; war pictures from Asia and Europe, Poles, Greeks, Germans, Russians, British, Turks, French, Syrians and Japanese.

International News, Vol. 2, No. 53. Reel, 1; exchange, Universal. Remarks: Watertown, great mobile guns; Governor Cox and Governor Coolidge on speech-making tours; Toledo, American and English golf champions meet in combat in the American golf championship tournament; Madrid, King Alfonso of Spain playing polo; strange animals arrive for exhibition in Zoological Gardens; Great Lakes Training Station, American Jack Tars in boxing bout; girl swimming Long Island Sound with her hands shackled.

International News, Vol. 2, No. 54. Reel, 1; exchange, Universal. Remarks: Nashville, Tenn., Suffrage amendment passed; New York City, mounted squad in practice for Police Field Day games; Potsdam, Germany, General Hindenburg attends funeral of Prince Joachim; San Francisco, Crown Prince Carol of Rumania; St. Louis, pigeon farm; Gowes, England, King George attends yacht races; pictures of the battle of Kiev.

Fox News. Reel, 1; exchange, Fox. Remarks: Nashville, Tenn., 200,000 women get right to vote, Mrs. Carrie Chapman Catt; Washington, D. C., getting ready to hoist the ratification flag, Miss Alice Paul, chairman of the National Woman's Party; Washington, D. C., last homage paid Major-General Gorgas; Galveston, Texas, baby parade; Dayton, Ohio, Mrs. D. J. Mahoney christens aeroplane; Chicago, Ill., Poles hold parade.

Pathe News, No. 65. Reel, 1; exchange, Pathe. Remarks: Camp Perry Ohio, soldiers in gun practice; New York City, the German dreadnaught Ostheiesland, Capt. Helwig and other U. S. officers who brought the ship over; Hoboken, N. J., American soldiers arrive with German brides; Cork, Ireland, Arthur Griffith, acting "President" of the Irish Republic; Washington, D. C., Franklin D. Roosevelt retiring as Assisting Secretary of the Navy, to campaign for the vice-presidency, receives a silver loving cup from Secretary Daniels; London, England, Boy Scouts from all over the world in England for the International jamboree; pictures of the Polish war.

Pathe News, No. 67. Reel, 1; exchange, Pathe. Remarks: Nashville, Tenn., suffrage amendment passed; San Francisco, Crown Prince Carol of Rumania on visit to United States; Enghiem, Francc, water bicycle race; San Pedro, Mexico, Villa surrenders; Santa Rosa, Cal., Luther Burbanks in his gardens; Kiev, Russia, Bolsheviki army in training; Washington, D. C., funeral of Surgeon-General Gorgas at Arlington Cemetery; New York City, police in training for Field Day games.

Morocco the Mysterious. Reel, 1; producer, Kineto Co. of America, New York City. Write producer for exchange in your state. Remarks: Fez, the capital of Morocco, most of the streets are very narrow, dwellings very high and erected over thoroughfares in a great many cases, groups of men, women, children and animals, scenes like those of the Old Testament, the Minaret, from which echoes forth many times a day the voice of Muezzin, calling the Faithful to Prayer, Mechouar Gate, entrance to the Sultan's Palace, a medersa, or university, the M'salla, or public square, favorite meeting place of the crowds who come to hear the praises of Allah and Mohammed, sung by public speakers.

The Foolish Fish of the Sawback. Reel, 1; exchange, Beseler. Remarks: Outing Chester Scenic. Beautiful Bamff in the Canadian Rockies, fishing trip, a two days' journey, by packmules, up and across Sawback Pass, fishing in a green and gold canyon.

Guided and Miss Guided. Reel, 1; exchange, Beseler. Remarks: Outing Chester Scenic. Views of the Canadian Rockies, mountain climbing.

Getting a New Angle. Reel, 1; exchange, Beseler. Remarks: Outing Chester Scenic. Tobique River, Mamozekel river, practicing casting, a big catch, salmon pools, Moose Lake, White Tails (deer), Moose hunting, Serpentine River, through the rapids in a canoe, playing a big salmon, landing him with a net.

Pathe Review, No. 68. Reel, 1; exchange, Pathe. Remarks: Scenes from the Valley of Royat, France, pictures from wheat mill, separating wheat, rolling mill, sifter, "Duster," filling flour bags, etc.; Ditmars' film, the groundhog; Novagraph slow motion photography, pinwheels and handsprings.

Charles Urban's Movie Chats, No. 2. Reel, 1; producer, Kineto Co. of America, New York City. Write producer for exchange in your state. Remarks: Glaziers and snowfields, Canadian Rockies, Bow River and National Park at Kananaskis, Main Canal irrigating 450,000 acres, largest irrigation dam in America at Bassano, operating headgates at Calgary, Alberta, Brook's Aqueduct crossing, depression of Prairie, Locating wasp's nest, digging up a wasp's nest, eggs adhere to cells, grubs in cells, wasp nurses feeding grubs, then seal up cells, grub develop into pupae, perfect insect gnaws its way out of cell, demonstrating the strength of the wasp, wasp trying to sting. Effect of music on animals at the London Zoo.

Eternal Nature, Bray Pictographs, No. 450. Reel, 1; exchange, Goldwyn. Remarks: The evolution of a flower; pictures showing how to raise and feed goats, some blue ribbon winners. Cut cartoon.

In For a Raise. Reel, 1; producer, Ford; exchange, Goldwyn. Remarks: Pictures showing the mixing and canning of baking powder; making macaroni, cutting and packing, etc.

New Screen Magazine, No. 78. Reel, 1; exchange, Universal. Remarks: Balsa Wood, 2½ times lighter than cork, things made from Balsa; Rapping the Spirits, showing up the tricks used by fakers of spiritualism; natural flowers of solid wood, a strange growth on certain trees in Central America.

New Screen Magazine, No. 77. Reel, 1; exchange, Universal. Remarks: Happy though no hands, man who has lost both his hands, can drive his own car, eats with knife and fork, writes a legible hand, some of his inventions has helped many soldiers; Spurious Spirit, trick used by fakers of Spiritualism; here and there with liquid air, scientific experiment; a flower that sleeps, the California poppy.

New Screen Magazine, No. 80. Reel, 1; exchange, Universal. Remarks: Big game of the sea, fishing sword fish at Santa Catalina, Cal.; how to tell the character of your hands; "A Western Romance" (animated cartooon).

Pathe News, No. 69. Reel, 1; exchange, Pathe. Remarks: London, protest against kidnapping of Archbishop Mannix; North Truro, Mass., historical pageant; Paris, American Boy Scouts on visit; New York City, the latest dance, "El Gato," New York City, Irish demand release of Terence MacSwiney, Lord Mayor of Cork; Marion, Ohio, Senator Harding greets a delegation of visiting actors and actresses; Antwerp, Belgium, pictures of the Olympic games; King Albert and Queen arrive, pageant of all nations, MacDonald, the New York policeman; Loomis, U. S. A., wins 400 meter race; Landon, U. S. A., wins in running high jump; Italy wins 10,000 meter walk, etc.

Pathe News, No. 71. Reel, 1; exchange, Pathe. Remarks, El Paso, U. S. Cavalry troops on Texas Border; South Weymouth, Mass., tornado sweeps town; Negro candidate for Governor in Arkansas; armored cars in Brooklyn strike; American Boy Scouts placing wreaths on the grave of the American soldiers who fell in Belleau Wood; Asbury Park, N. J., baby parade.

International News, Vol. 2, No. 55. Reel, 1; exchange, Universal. Remarks: Liverpool crowds wait in vain to welcome Archbishop Mannix; Ossining, N. Y., Sir Thomas Lipton on visit to Sing Sing Prison; San Diego, Cal., Western Yacht Races; Gravesend, on Police Field Day games; pictures of the U. S. athletes training aboard ship on way to Antwerp.

International News, Vol. 2, No. 56. Reel, 1; exchange, Universal. Remarks: Los Angeles, first "Pony Plimp" excursion over the Pacific Ocean; Warsaw, Poland, whole city joins in prayer for victory, colors of new volunteer organization presented to General Haller; Boston, Alfred Hickman's sea sled traveling over the waves at sixty miles an hour; Antwerp, Belgium, pictures of the Olympic games, the King, Queen and Cardinal Mercier arrive.

International News, Vol. 2, No. 57. Reel, 1; exchange, Universal. Remarks: New York City, Gov. Smith extending congratulations for the suffrage victory to Mrs. Carrie Chapman Catt on her return from Tennessee; Brooklyn, N. Y., children ending vacation term with historical pageant; New York City, Russian refugees get first glimpse of Statue of Liberty; Gravesend, Gov. Cox at Police Field Day games; Brooklyn, N. Y., strike activities tie up transit lines; Warsaw, women volunteer to serve as soldiers.

International News, Vol. 2, No. 58. Reel, 1; exchange, Universal. Remarks: Provincetown, Mass., historical pageant, honoring the Pilgrims; Brooklyn, N. Y., armored cars used during strike; Paris, former German zeppelin L-72 in flight over Paris; Asbury Park, N. J., baby prize show; pictures of Ireland in turmoil.

The Sun Never Sets on Mirroroid Screens

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MIRROROID SCREENS COVER THE WORLD

Mirroroid Screens—The Reflection of Daylight

Course in Motion Picture Photography

THIS is the impressive title of a comprehensive book just issued by the New York Institute of Photography of New York City that fills one of the long-felt needs of the industry. Educators and officials of industrial plants that are interested in taking their own motion pictures will find in this book a wealth of interesting instruction. While not written as the last word in this art, the book covers practically every important phase connected with the taking of motion pictures from earliest history right up to the time of going to press.

One chapter of special interest is that devoted to "Educational and Industrial Picture Making." While containing a mass of scientific and technical description, this work has been written and arranged by its author, Carl Louis Gregory, in a simple, readable and easily understood style. It is profusely illustrated with halftone plates and contains a number of graphic charts that help to demonstrate many of the points made in the text matter. Mr. Gregory was formerly Chief Instructor of Cinematography, Signal Corps School of Photography, Columbia University, New York. The book is procurable at prominent book stores or direct from the publishers.

A comparatively new venture in the motion picture field is announced in the formation of the Freelance Film Company, Inc. This organization is under the guidance of Pell Mitchell, who has been identified with the industry for the past fifteen years with the largest producing companies. The scope of the company is to sell the negatives made by free lance photographers to the big distributing agencies. Headquarters have been established at 219 West Thirty-fourth street, New York City.

How the Museum Helps the Teacher in Visual Instruction

(*Continued from page* 14)

away, and then handed on to still another, and another country school. We have records of one lecture reaching ten different schools, where no slides had ever been shown before.

Like all the people in educational work we are constantly increasing our field of activities and doing new things. Photographic laboratories are getting to be more of a necessary part of the work rooms of a museum. Many institutions are making their own lantern slides, some few, like the Philadelphia Commercial Museum employ an artist to color the slides. The use of moving pictures is increasing and a few institutions have their own moving picture camera. A few are acting as agents of the United States Government in the free loan of moving picture film.

A point I wish to make is, that in the line of moving pictures for example, there are many films which have educational value. But if these films are to be used wisely and profitably many of them, if not all of them, need to be edited by people who have given careful study to the subject which they illustrate, and who know by experience how to get good educational results with the help of pictures.

Edward S. Walsh, state superintendent of public works, addressed the New York State Coal Merchants' Association convention in Lowville, N. Y., recently. Mr. Walsh's lecture on the state barge canal was illustrated with motion pictures, Mr. Walsh, accompanied by J. W. Grady, traffic agent of the canal, also addressed the Auburn Chamber of Commerce.

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Part Two—Abraham's Temptation in Egypt.
Part Three—The Prince of Peace.
Part Four—From Darkness to Dawn.

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"YOUR profession," said Mr. Pierce in addressing the De Vry Sales Force at its convention at Hotel La Salle, Chicago, "is doing valiant work in educating and illumining mankind. Whether you sell machines for commercial use, or whether you sell machines to schools, colleges, agricultural institutions so that the youth of the world is benefited, you are contributing greatly to the progress of civilization.

"It has been the policy of Mr. Charles Urban and of those who are interested in the informational and educational film, such as the Urban Movie Chats and Kineto Reviews, to so arrange the films and so devise the courses, that we might turn our youths out into the world five years earlier than they now complete their college courses; with even a higher specialization; and with a much better preparation for life's battles. This, I take it, is the goal toward which every one connected with education films is working. This is the great field of today in filmdom; this is the problem which is challenging the best brains and the best talent in America and in Europe. And it is necessary that it should be so, since the problems involved are those which lie closest to the heart of every man, woman and child in the world; namely, the progress of the children.

"Reports come to us that Siberia, as an initial experiment, operating on Mr. Urban's suggestion for film libraries, has established sixty of these centers of education from which films of information and education can be distributed. The demand is not limited to Siberia. From India comes the cry: 'Give us everything you can that will enlighten us. Send us commercial films, especially those which will show us American methods on the farm.' From Rumania, Austria, Switzerland; from China and the Orient come evidences that these countries are not far behind the United States, if, indeed, they do not already excel us in some regards, in the way of Governmental support of education.

"But coming back to our own shores, is it not encouraging that theatrical audiences are finding material like the Movie Chats and Reviews of more drawing power (with some classes of people) than even the five reel feature? 'We knew the day was coming,' say the wise ones, 'but we did not know it would come so soon.' But that day is plainly here.

"And now that the better—the informational—film is at last being recognized and acknowledged as to its worth in the theaters as well as in the schoolroom, rejoice with us; for at last the time has come when from the screen of the theater as well as from the walls of schoolroom and church, there is being shown material that is worth while; that is not a waste of time; that is helping people to gain a larger sense of how the other fellow lives—hence a larger sense of compassion. With this development in the individual, social and civil unrest is bound to decrease."

New Studio Lighting System Announced

ALMOST as rapidly as improvements in industries like the motion picture field are required some enterprising manufacturer rises to the occasion. Sensing the need for better facilities for lighting in motion picture studios, and large industrial plants, where adequate lights are essential, the Joseph Gelb Company of New York City, originated the "Spectro" photographic lamp. These inventions were made and the patents taken out by Joseph Gelb, president of the company. One feature that warmly recommends them is the easy portability of these lamps. They are mounted on standards which are adjustable to various heights and can be secured in various units from the single lamp to four lamps.

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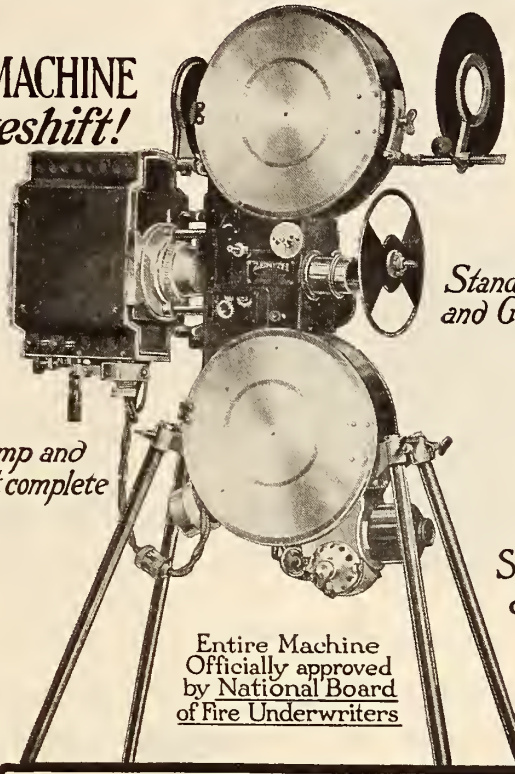

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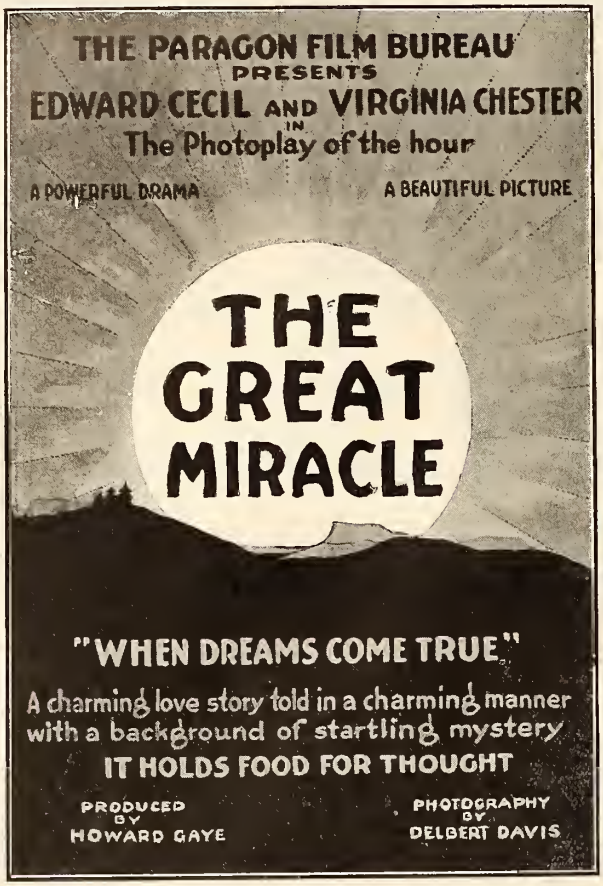

THE PARAGON FILM BUREAU
PRESENTS
EDWARD CECIL AND VIRGINIA CHESTER
IN
The Photoplay of the hour
A POWERFUL DRAMA
A BEAUTIFUL PICTURE
THE GREAT MIRACLE
"WHEN DREAMS COME TRUE"
A charming love story told in a charming manner with a background of startling mystery
IT HOLDS FOOD FOR THOUGHT
PRODUCED BY HOWARD GAYE
PHOTOGRAPHY BY DELBERT DAVIS

"THE GREAT MIRACLE"

OUR SECOND COLOSSAL PHOTOPLAY NOW READY FOR BOTH THEATRICAL AND NON-THEATRICAL USE

SYNOPSIS

Contains the most wonderful and soul-stirring event ever made for a moving picture. A marvelous piece of film construction which comes as near to accomplishing the impossible as one could well imagine. No human pen is competent to paint the wonders of the Divine purpose for Man's future, as intimated by the inspired Prophets and Seers of Past Ages and nations, but with daring and lofty conception and the utilization of the latest miracles of motion photography, a vivid and startling picture is given us of the possibilities of Tomorrow, convincing a skeptical world of the reality of the great fundamental Christian Doctrine of the Resurrection of the dead.

Arrangements have been consummated with THE NEW ERA FILMS, 207 S. Wabash Ave., Chicago, Ill., for the National distribution of both "SATAN'S SCHEME," as a six-reel feature, and "THE GREAT MIRACLE," as a six-reel feature, and "SATAN'S SCHEME," as an eight-reel serial in four parts.

We are opening Branch Exchanges in various localities throughout the United States, and we are now prepared to consider applications from reliable and responsible parties to represent us in such localities.

Bookings for these remarkable pictures are coming in from the East, West, North and South. Write at once for either bookings or as territorial representatives, to either The New Era Films, as above, or to ourselves.

No pictures ever offered such possibilities for the building up of theatres, churches, institutions, etc., because of the wealth of ideas for stage-settings, advertising and musical rendition.

By all means use music—the best is none too good for these beautiful and soul-stirring pictures. Special cue-sheet furnished.

THE PARAGON FILM BUREAU

1127 East 43rd Street Chicago, Ill.

"Featherweight" Electric Plant Opens New Channel for Moving Pictures

ONE of the most vital problems that has retarded the universal use of motion picture projectors throughout the world has been the lack of electric current on premises where exhibitions could be given. This has not only been true of countless schools and churches in this country, but also has strongly affected many foreign countries. For example, China, with a population of over 400,000,000 people, has only 75 moving picture theaters. These are located mainly along the waterfront, where the electric current is secured from water power.

By the invention and production of the Hallberg portable electric plant, weighing 95 pounds, the United Theater Equipment Corporation of New York City has opened up the educational and entertaining values of the motion picture to communities and places without electrical current. In the southern states particularly this equipment has been awaited for years, because electric power plants are few and scattered. Besides furnishing power for the motor-driven projectors, it also supplies current for the electric lights up to 60 watt. It contains a storage battery that will keep the lights burning even when the plant is not in actual operation. The outfit can be handled entirely by one man, projector included. Simplicity and durability also rank high in its virtues, according to the manufacturers.

According to a report from the Exhibitors Supply Company a survey of the projection rooms in Chicago showed that there are slightly over 750 Simplex projectors in use daily in the city of Chicago itself, while almost the same percentage is maintained in the suburbs and outlying sections of the city.

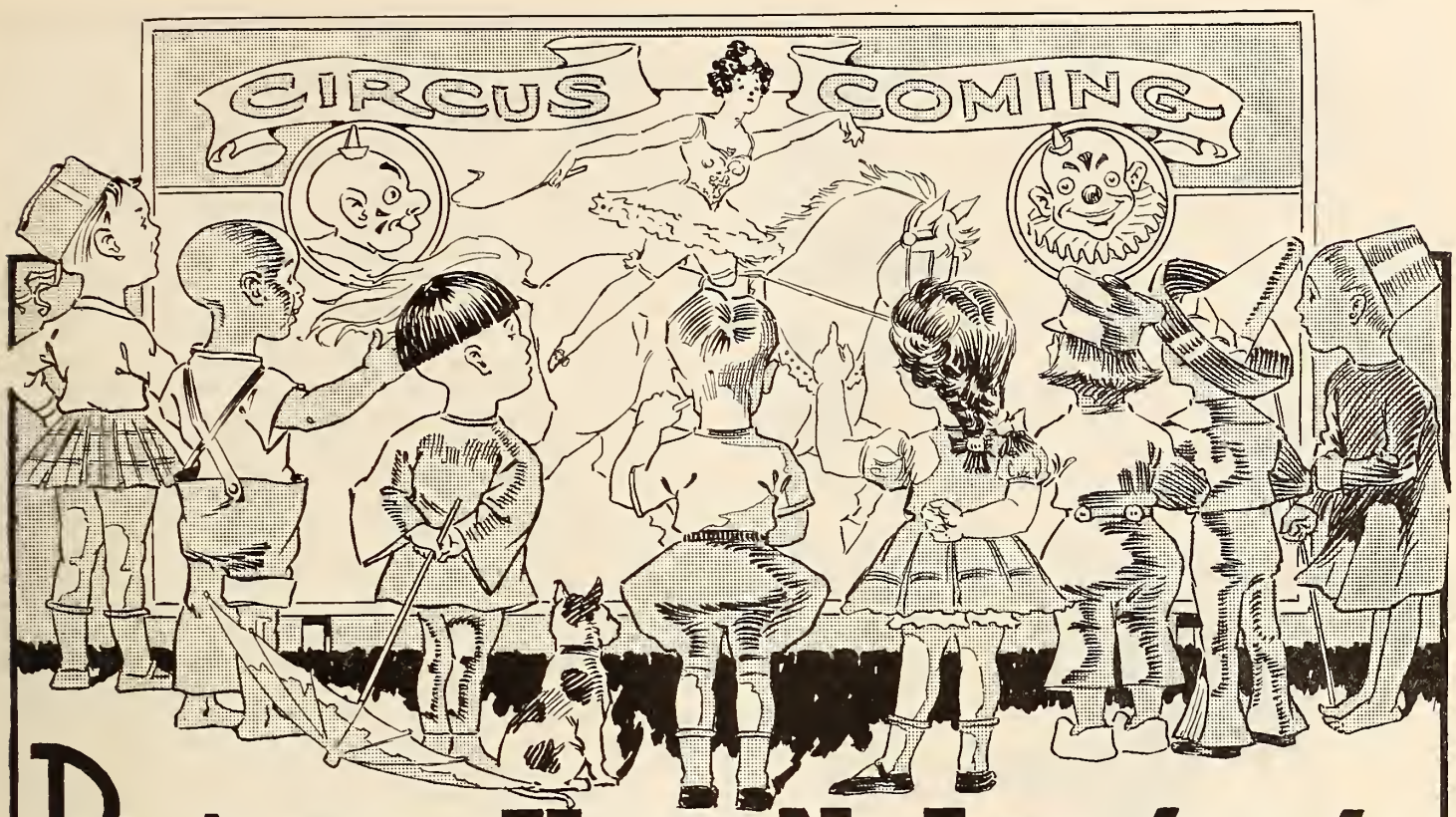
Providing Additional Fire Protection

SCHOOLS, colleges, churches, clubs and Y. M. C. A.'s, including the centers embraced under the non-theatrical film heading, have always the problem of "safety first" and fire prevention before them. This policy is commendable and worthy of constant encouragement. One of the appliances provided in this safety movement is the "Fire Gun" extinguisher made by the Fire Gun Manufacturing Company of New York. Over one hundred of these were recently purchased by the East St. Louis, Ill. Board of Education for use in their various member schools. They are also in use in many of the largest industrial plants where projection machines have been installed.

October 9 is Fire Prevention Day, and churches and schools might well check up to see how they are protected against fire. There are other places as dangerous as the projection room.

Samuel Goldwyn, for four years president of the Goldwyn Pictures Corporation, announced his resignation on September 2 and at the same time Vice-President F. J. Godsel resigned also. Messmore Kendall and Gen. Coleman DuPont have been elected to the executive committee and Mr. Kendall has been named director in charge. Later he is expected to succeed Mr. Goldwyn as president.

The Guy Empey Producing Company is to screen an educational and industrial picture depicting "The Problem in the South." It is to deal with oil.



Pictures Have No Language

Yet They Tell the Story Better Than Words

Whatever the mother tongue may be, pictures are readily understood. However eloquent the orator, his words are strengthened by motion picture illustrations.

Children to whom text books are dull, find quick interest in motion pictures that carry the same ideas.

THE AMERICAN PROJECTOSCOPE

"The Portable Motion Picture Projecting Machine without an apology"

This perfected Portable Motion Picture Projector is designed especially for Schools, Colleges, Churches, Clubs, Lodges, etc., wherever there is need for an educational medium that tells the story better than words. Weighs only 25 lbs. and carries like a suitcase, always ready, no "setting up" to be done. Built for wear; error proof—run it forward or backward, you can't hurt it. As easy to operate as a phonograph; any school boy or girl can do it. Uses standard size films; any section can be shown as a "still"—as a stereopticon view—where desired for technical study or discussion.

Attach it to any electric light socket or to the battery on your auto. Exceptional lighting device gives clear, bright pictures at 8 ft. or 80 ft. Eliminates eyestrain and conserves mental energy.

A Combination of Simplicity and Efficiency

Write for our attractive little booklet

American Projecting Company, Samuel S. Hutchinson, Pres., **6264 Broadway, Chicago, Ill.**

(1292)

"Spectro" Photographic Lamp

Patents Granted { Oct. 1917 / July 1920

BUY FROM THE PATENTEE AND AVOID A LAWSUIT.

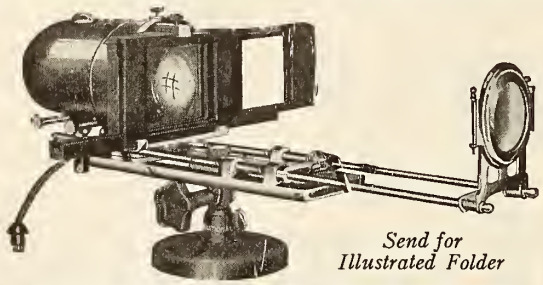
Manufacturers of Complete Studio Lighting Equipment

Write for details

JOS. GELB CO.
512 W. 36th, N. Y.

Responsible Agents Wanted

"The National" A Stereopticon of Merit and Simplicity



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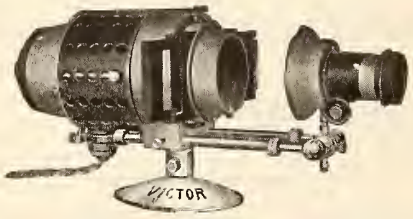
An Ideal Machine for Churches, Schools and Lodges

National Projector & Film Corp.
1101—431 S. Dearborn St. Chicago, Ill.

The Victor Portable Stereopticon



"Aristocrat of Stereopticons"

THE Victor Portable Stereopticon offers the simplest, surest medium for projecting the brilliant life size image on the screen.

POWERFUL Mazda or gas lamps to meet all conditions. Lenses supplied for all distances.

TODAY write for trial terms on the "Aristocrat of Stereopticons."

Standard Theatre Equipment Co.
504 N. FIRST STREET MARTINS FERRY, OHIO

Lists of Motion Pictures for Special Purposes

THE National Committee for Better Films, which is part of the National Board of Review of Motion Pictures at 70 Fifth avenue, New York, has prepared what it calls "A Partial List of Film Subjects on Health, Disease, Nursing and Allied Topics," selected September, 1920, which is one of the most complete lists of the kind existent. Fifty-three films immediately available are listed under the headings: Surgical and Medical Technique, The Body, Treatment of Afflicted Persons. Sex Hygiene, Public Health and Sanitary Measures. Welfare Work, Industrial Health and Safety, Prevention of Disease and Athletics (slow motion). Most of the pictures are one or two reels, though a few are of "feature" length. In addition to the titles, a descriptive phrase is given, together with the name and address of the source from which the films may be obtained. This list should prove a boon to welfare agencies, schools and other organizations seeking to spread enlightenment on these subjects.

The National Committee also reports that its compilation of "Pictures Boys Want and Grown-Ups Endorse" is meeting the long-felt need for a careful yet extensive selection of the kind. Two hundred and seventy-five pictures are noted, all of them available. The National Board's catalog, "900 Best Motion Pictures for Church and Semi-Religious Entertainments," was brought up to June 1 by a supplemental list of 171 films issued since its publication last winter.

New Quarters for Goldwyn Exchanges

GOLDWYN'S New York exchange has outgrown its present quarters at 509 Fifth avenue and about the middle of September was removed to the twelfth floor of the office building at 729 Seventh avenue, between Forty-eighth and Forty-ninth streets, which already houses many motion picture producing companies and exchanges. S. Eckman, Jr., manager of the New York exchange, is getting ready to move into the new quarters. At present but a part of the twelfth floor will be occupied by Goldwyn, but on February 1, 1921, when the leases of other tenants on the floor expire, the entire floor will be taken over, giving the exchange a floor space of about 10,000 square feet.

About November 1 the Chicago branch of Goldwyn will be housed in a two-story brick building now being remodeled at 800-810 South Wabash avenue. The building is to be known as the Goldwyn building. The Goldwyn exchange will occupy the corner section of the first floor, with plenty of room, adequate equipment and excellent office arrangements. There is an excellent projection room on the second floor. Other motion picture exchanges will lease space in the building.

THE war work of Guy E. Marion with the Community Motion Picture Bureau in New York City has been completed. This was the agency which supplied the "movies" to all our troops and seamen, both at home and abroad, during the late war, as well as to the English, French and Italian armies, under the direction of the Y. M. C. A. Mr. Marion built up a library of motion picture information for the large staff of the bureau and also compiled for the first time an enormous card index, of over 300,000 entries, covering all the pictures released in America since 1915. He now returns to his own professional work of organizing special libraries for corporations, business houses, associations and other enterprises requiring correct and up-to-date information within their fields. Mr. Marion still resides in Upper Montclair, New Jersey, but will soon resume his old address at 27 State street, Boston.

Film Pygmies Seen by Stanley

WITH more than 36,000 feet of film depicting the primitive natives of East Africa and Uganda, their racial characteristics and tribal customs, the Vandenbergh-Paramount expedition has returned to the United States with what is declared to be the rarest collection of photographic treasure ever obtained in foreign lands. This includes pictures of peoples never before photographed, ranging from the large warlike tribes of the British East African country to the timid pygmies of the darkest interior.

The expedition, which sailed from New York last September and probably was the largest photographic and scientific mission ever launched, was financed by the Famous Players-Lasky Corporation and conducted with the co-operation of the American Museum of Natural History.

The Rev. Dr. Leonard John Vandenbergh, a Catholic missionary whose years of service in Africa and writings on ethnological and anthropological subjects have gained him an international reputation, was in charge of the expedition. He was accompanied by Dr. George Burbank Shattuck, formerly professor of geology at Johns Hopkins and Vassar, who was cameraman.

Taking passage to Naples, the two were joined on the way to Mombassa, the port of British East Africa, by J. C. Nesbitt, as developer and assistant cameraman. Pushing on into the interior past Lake Albert Nyanza, they came upon the pygmy tribe known as the Mambuti. These small people, who average four feet in height, had been seen by Stanley on his famous exploration of the interior and later by Sir Harry Johnson, but had never before been photographed, it is said.

As Dr. Vandenbergh proceeded into the interior from Lake Albert Nyanza he discovered a gradation in four sizes from the large warlike tribes on the shores of the lake to the pygmies in the interior.

In their progress through the jungle the Catholic missionary, the Vassar professor and their chemist were attacked repeatedly.

Producing an Industrial Film in Two Weeks

THE Harry Levey Service Corporation, producer of industrial-educational motion pictures, received by telephone a contract for the industrial film shown at the recent convention of the Society of Automotive Engineers, which is part of the International Engineering Society. The contract came through a well known electric company—the Splitdorf Electric Company. The advertising manager of the company called Mr. Levey on the telephone, explained what the picture was about, how soon it had to be ready and asked whether Mr. Levey could guarantee the completed film by that time. Upon the latter's answer in the affirmative, the order came through the telephone—"All right, go ahead and 'shoot.'"

The contract required that the entire picture—titled and ready to be shown—must be ready just two weeks following the order for its making. Immediately after the contract was given by telephone papers were drawn up, signed, scenario writers and editors went to inspect the company's plant in Newark, continuity was started, and the picture was under way within two days.

The company was formed on June 24, and within that brief time has received ten contracts to produce and distribute industrial films, for well known organizations. It has purchased the studios at 230-232 W. 38th street.

Leon Schlesinger of the Joe Miles Service Bureau is editing and titling in Russian 100 industrial and educational one-reelers to be sent to Russia.

Classified Advertising

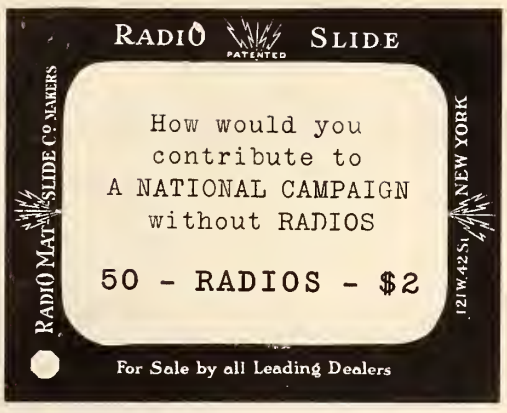
For Sale, Wanted or Exchange classified advertisements not displayed, 5c per word, minimum 30 words. This column affords you a reliable market for disposing of articles which ordinarily are a total loss or for exchanging your outgrown equipment for other desirable material. Be brief. Count your words, multiply the total number of words by five (5c) cents and send the amount with your advertisement.

POWER, MOTIOGRAPH AND EDISON MOVING PICTURE machines for electric or calcium light, half price. 200 reels of film—Educational, features and comedy. $3.00 to $10.00 per reel. Lists free. National Equipment Co., Duluth, Minn.

EARN $25 WEEKLY, SPARE TIME, WRITING FOR newspapers, magazines. Exp. unnec.; details free. Press Syndicate, 600, St. Louis, Mo.

FREELANCE FILM AGENCY, INC.—A MAN ON THE job in New York where the market is, to take personal charge of the selling of the freelance cameraman's negative at the best market price—without delay. Ship to me and get your film submitted to all the editors and buyers at the same time. Write for full particulars. Freelance Film Agency, Inc., 219 West 34th St., New York, N. Y. Pell Mitchell, general manager.

FOR SALE—48 200-FOOT RACKS AT $2.00 EACH; 2 1-rack developing tanks—length, 48 inches; depth, 51 inches. 6 2-rack developing tanks—length, 48 inches; depth, 51 inches. 2 4-rack developing tanks—length, 48 inches; depth, 51 inches. All tanks made of 2-inch Gulf Coast Cypress. Not over 6 months' use and in good condition. Offered for quick sale at $30.00 each, f. o. b., Peoria, Ill. One polishing drum with steel shaft, $60.00. Two drying drums with shaft, $90.00. One special No. 2 U. S. Cinematograph Camera with Focusing Device, $250.00 value for $175.00. Terms, cash, f. o. b., Peoria, Ill. Prompt shipment. J. L. Heffner, Peoria, Ill.



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Cameras and Projectors

An unexcelled selection of both new and used Motion Picture Cameras and Projectors for all kinds of work. Write us your needs. Get our latest Motion Picture Apparatus Catalog.

SPECIAL

400 foot capacity De Franne Field and Studio Model, M. P. Camera, forward and reverse taken up, regular and trick crank, automatic dissolve fitted with F-3.5 Tessar lens, a complete and perfect outfit at the special price of..... **$225.00**

Acme Model 11, the most Standard Portable M. P. Projector today, 1,000 foot capacity, motor driven, special Nitrogen Bulb Illumination, outside frame line and focusing device, speed regulator and special rewind. See Bass for immediate delivery. Price..... **$200.00**

Acme Generator for use with any automobile where electric power is not obtainable. Price..... **$150.00**

Victor Stereopticon, the most modern and most complete Lantern Slide Projector ever manufactured, made of aluminum and finished off in the best possible manner. Get yours at the Bass Special Price of $48.00.

BASS CAMERA COMPANY
Dept. 210 109 N. Dearborn Street, Chicago, Ill.

To Everybody

seeking reliable information on the use of moving pictures in their work, Moving Picture Age is an invaluable aid. The information it contains is complete, unbiased and essential to everybody who desires to use non-theatrical moving pictures with the greatest measure of success.

But not only to the interesting columns of the magazine is this service confined. In addition to the magazine, a subscription to Moving Picture Age entitles you to receive, without additional cost, reliable information on any phase of the use of "Movies" that you may desire.

A coupon is included in this page. If your subscription expires with this number, or if you are not a subscriber, clip and mail this coupon now. Then you will be sure of every issue for the coming year.

Fill in the Coupon NOW

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418 S. Market Street, Chicago

Gentlemen: I think that your magazine will prove a profitable help in my work. I am enclosing $2 (M. O., check or currency), for which you agree to send the MOVING PICTURE AGE TO ME FOR ONE YEAR, commencing with the next issue.

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Moving Picture Age

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Because of Its Special, SLOW-BURNING FILM

Bears the Underwriters' Official Approval Label "Enclosure Booth Not Required."

Adopted by New York Public Schools after careful investigation of the merits of other portable projectors.

Many have adopted the Pathéscope after unsatisfactory and expensive efforts to use the unapproved projectors and dangerous celluloid films without a fireproof booth. You cannot afford to take the chance of having a serious accident.

There are more Pathéscopes in schools today than all other portable projectors combined, because they are designed particularly for SCHOOL USE and embody seven years of successful experience gained in the world-wide sale and use of over ten thousand former models in Schools, Churches, Institutions, etc.

The Pathéscope Film Library

now contains thousands of reels and is growing rapidly.
All on Underwriters' Approved and Label-Inspected Slow-Burning Films.

The largest assortment of **available educational** and entertainment films ever offered for universal use.

For the fifth consecutive year we have been awarded the contract for furnishing

Pathéscope Educational Film Service

to the New York Public Schools, on the recommendation of their Investigating Committee.

If you really wish the **BEST** you will eventually use the Pathéscope; in the meantime

Write for Booklets:
"Education by Visualization" (5th Edition, 100,000).
"Educational Films for the Pathéscope."
"Endorsements of Educational Efficiency, Etc."

The Pathéscope Co. of America, Inc.

PATHÉSCOPE "SAFETY STANDARD" THE PIONEER OF SAFETY PROJECTION

WILLARD B. COOK, President

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NEW YORK

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20 YEARS OF CINEMA SUPREMACY KOK

Edgar didn't mean to squash the cake. He had carried it miles 'n miles. The day was hot 'n the darn thing melted.

Edgar said nothing of the surprising adventures that befell him en route. But these adventures are revealed in the picture, one of the most delightful installments in a series that is ideally suited to the needs of the non-theatrical field.

Apply at the nearest Goldwyn Exchange.

Samuel Goldwyn *Presents*

BOOTH TARKINGTON'S

The Adventures and Emotions of Edgar Pomeroy

EDGAR TAKES THE CAKE

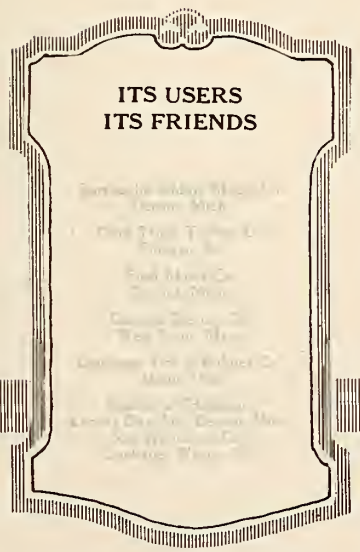
Directed by Mason N. Litson

The Ideals Behind the Product

To the careful buyer always comes the question, "Does the manufacturer of this projector conscientiously see that the quality, material, design and workmanship entered into its production are truly representative of the highest ideals of portable projection?"

De Vry Portable Projectors are the result of pioneering in the specialization of portable projector requirements which represent the **practical ideal.** Those responsible for its production and sale have always consistently maintained a sincere appreciation of those things vitally necessary to produce the high quality product which has unquestionably given the De Vry the marvelous success it has today.

Every prospective purchaser of a De Vry Portable Projector may rest assured that these same ideals which have carried the De Vry to its present high public recognition will be constantly maintained. Nothing more conclusively demonstrates this universal approval of the De Vry Projector than does the many endorsements being received daily from the leading institutions throughout the world.

For these reasons there are more De Vrys in actual service throughout the U. S. A. today than all other portable projectors put together.

The De Vry Portable Projector embodies all those essential features of the truly portable, easily carried motion picture projector. Easiest to operate, attaches to any lamp socket. The most light per watt consumptioon.

For those places where electricity is not obtainable there has been devised a portable generator outfit which can be quickly attached to the engine under the hood of a Ford car. Show your movies anywhere—any place—indoors or out at your convenience.

The De Vry Corporation,
1240 Marianna St.,
Chicago, Ill., U. S. A.

The DeVry

—Made in U. S. A.—

The standard of portable projection

Takes standard size film

IT NEVER PAYS TO EXPERIMENT

THE layman is a great many times urged to buy amateur, semi-professional or portable motion picture projectors which have their limitations both as regards wearing qualities and facilities for showing standard and commercial film.

With a little added original outlay one can purchase the machine which is used in the leading million-dollar theatres of the Nation—and which will bring to the schoolroom or church that same high grade projection.

THE PEERLESS *Simplex*

The only projector that received the Highest Award at the two International Expositions in 1915

Grand Prize Panama-Pacific Exposition

Gold Medal Panama-California Exposition

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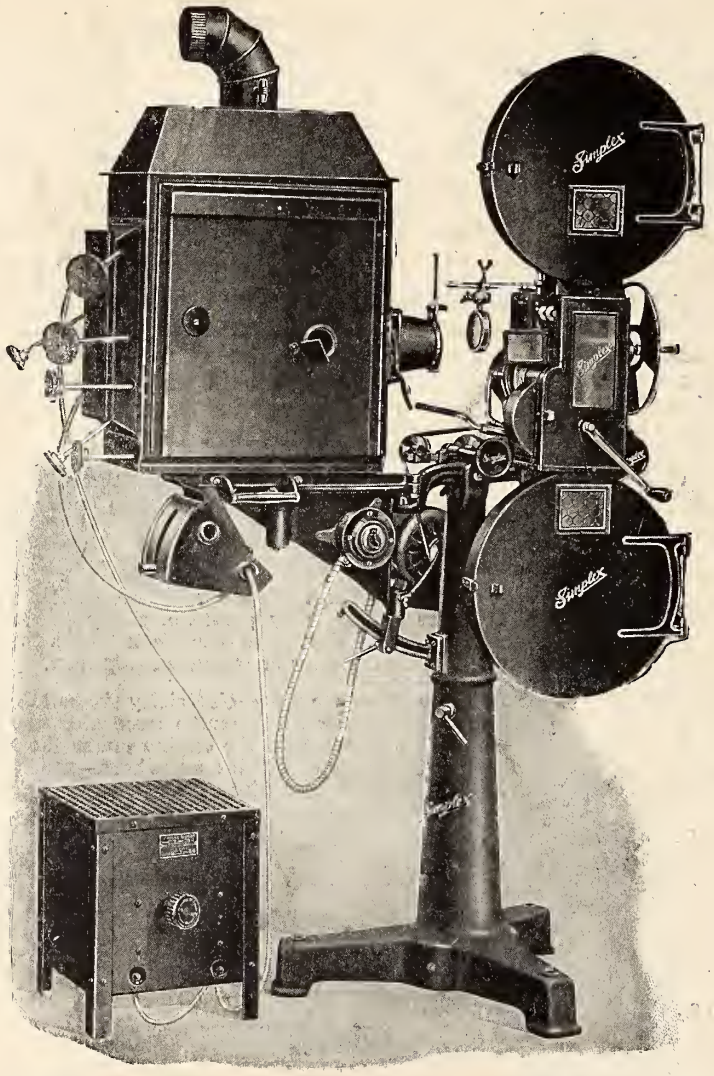

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A veritable triangle of solidity—guarantees efficient and perfect projection

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VOL III ■ NOVEMBER 1920 ■ NO 11

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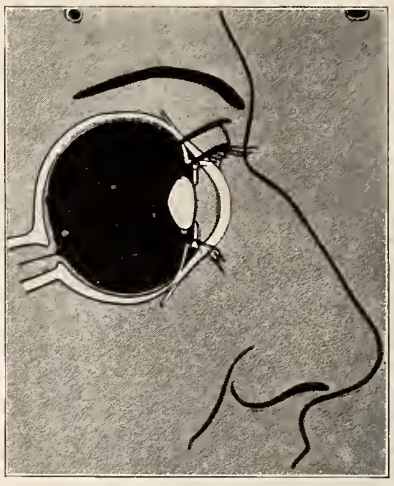

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Ask THE BRAY PICTURES CORPORATION, the oldest and most experienced makers of educational films. Our staff prepared for the U. S. Government the army course, "Training of a Soldier."

Our library contains over 300,000 feet of worth-while films, with these subject heads:—

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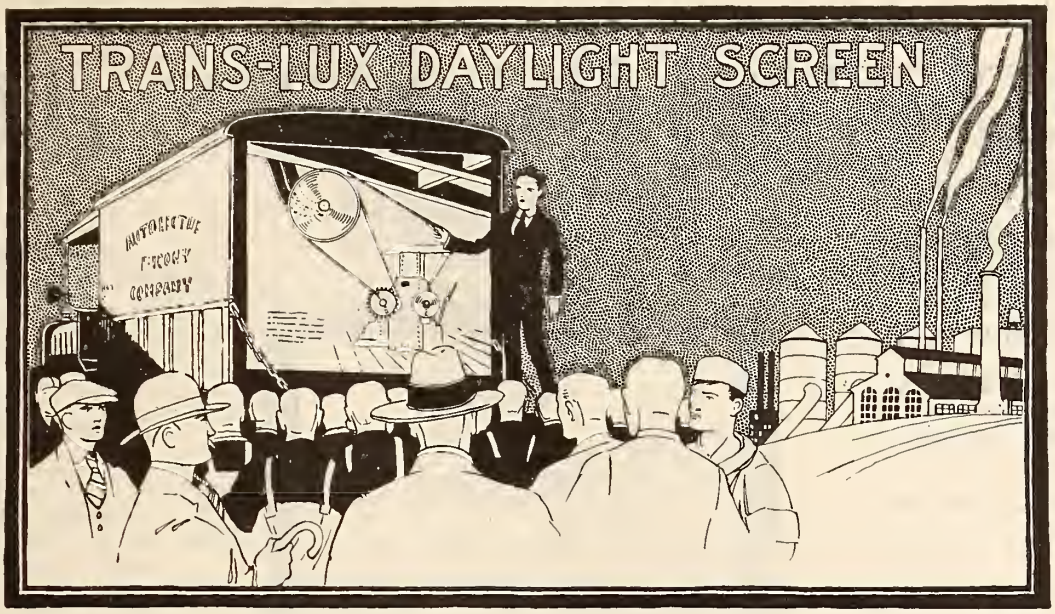
Our magazine on the screen, Goldwyn-Bray Pictographs, released weekly, contains 1000 feet of interesting subjects. Because it is worth while, many schools and churches take the weekly service. The rental is moderate. The Eye pictures are No. 427 and No. 428, the Ear No. 434. Secure them from your nearest Goldwyn Exchange.

Ask our Director of Education, he will tell you about our pictures, send you a catalogue or help solve your problems. Drop us a line.

The BRAY PICTURES CORPORATION

23 East 26th Street
New York City

208 S. La Salle St.
Chicago, Ill.



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MOTION PICTURES OR STEREOPTICON SLIDES

can be projected with perfect results in **Daylight** or under any condition of artificial lighting. Trans-Lux Screens can be rolled and transported with the greatest ease. They are made of a patented, translucent, corrugated material which eliminates distortion and eye-strain from whatever angle the picture is viewed.

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Enlarges the scope for the use of Motion pictures and Stereopticon slides in Educational Instruction, Sales Promotion or Entertainment.

Makes possible the use of pictures in Industrial Lectures given in the ordinary factory room or yard.

Opens a new field for the daylight showing of Educational Picture activities in Universities, Colleges, Schools, Churches and Sunday Schools.

Pictures on the Trans-Lux Daylight Screen are projected from the rear, thus allowing the lecturer complete control of projection machine or stereopticon from which he is showing a picture.

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Write, or send the attached coupon.

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Attach this coupon to your letterhead or a postal card.

Our Projection Machine is .....

Our Stereopticon is .....

Size of Screen Wanted is .....

Kind of Light Used .....

Length of Throw is .....

Please send catalog, prices, etc. .....

Name .....

Firm .....

Address .....

AMERICAN LUX PRODUCTS CORPORATION
50 E. 42nd Street, New York City

A Monthly Publication Devoted to the Subject of Visual Instruction

MOVING PICTURE AGE

THE *NOVEMBER* ISSUE

Vol. III 1920 No. 11

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A Moment With the Business Manager

THE need for a comprehensive list or catalog of films suitable for non-theatrical uses has long been recognized by MOVING PICTURE AGE and its readers. It will therefore be of interest for the readers to learn that work upon a list of this character has been under way in this office for some time. The subjects include films of educational, religious and industrial value as well as topical and comedy subjects suitable for projection in conjunction with them. Together with the name of the film, the book will contain information regarding the subject and the name of the exchange where the film may be obtained. Further information on this book will be found on page 36. It will be ready for delivery about November 15 and will offer a solution to many of the larger problems of the non-theatrical film users.

Homer E. Robertson,
Business Manager.

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EDITORIALS

Helping Churches to Use Film

IN its desire to be of the greatest possible service to its readers, MOVING PICTURE AGE has persuaded Roy L. Smith, pastor of the Simpson Methodist Church, Minneapolis, and a well-known user of film in his church work, to write a series of six articles on how he uses films in the church. The first of these articles appears in this issue beginning on page 9. In this he takes up the questions that every minister asks when considering the use of moving pictures. Among those discussed are: "What should be the church policy?" "What is the best way to begin?" "How will I appease objections from inside and out and get the hearty co-operation of both the members of the congregation and the theater owners?" These are only a few of the many interesting sidelights from Reverend Smith's experience which are discussed in this first article. An outline of future articles of this series, shown on page 10, assures the readers of MOVING PICTURE AGE that the remainder of the series will be as interesting and profitable as this. No minister can afford to miss this series. It will be of great value to educators also, as in many ways their work follows along much the same lines. For example, the use of film in school entertainments and church entertainments, obtaining the film, and how to subdivide the work into committees so that it will not work a hardship on anyone, are problems confronting the school as well as the church.

This experience of Reverend Smith is not inserted merely to copy from. His plan may not work everywhere. Its availability depends upon conditions and personality of the man who tries to put through the plan. However, the methods used successfully by one man suggest ideas to others which can be adapted to fit the special conditions of that case. This exchange of ideas cannot but help to develop the work of those who are using pictures and those who contemplate their use.

As an adjunct to Reverend Smith's work appears a series of letters from other church workers taken out of a number which came to the editor's desk. These were so interesting that the editor would have felt selfish to have kept them to himself. Two of these letters are reproduced on page 24. Thus through the magazine, the editor is passing these ideas on to its readers so that they will benefit from them. Correspondence is solicited, especially on methods used in the church to obtain projectors, to get film, or on outlining sermons or school use of film.

Prompt Return Brings Better Service

THE educational and religious end of the film business is in its infancy. All users wish it to grow. However, certain principles have been found to be essential to the film business. Therefore would it not be well for every educator to set down as a basis some of these principles, which should be carried through in order to keep the distribution of church and school films upon a firm business foundation?

One of these, and perhaps the most important, is the prompt return of film after it has been used. The laxity in the return of film by many ministers and school teachers has already been brought to the attention of producers and has proven a source of annoyance. The ministers and teachers themselves have been educated in being prompt and accurate and it would seem that the organization of each church or school so that films might be promptly received and promptly returned is simply a matter of such organzation and rectitude as would normally be within the scope of the minister, principal, or superintendent or whoever has this in charge.

Let it not be said the American church and school men who desire to furnish their parish and students with as many advantages as lie within their power are letting this business fail "through the little foxes that eat away the vines."

If each school were to delay one day in the return of a film, it would be seen that a thousand schools would lose to the producer a thousand days during the school year. Since this year is so short and not the twelve months of the theatrical business, it would seem that it behooves each one of us to be alert in order that no time be lost and in order that all possible revenue may be derived to the end that the best in the film industry may survive at a reasonable rental price for the user. The same conditions hold true with churches using film as they hold the film over the week-end—a time when those films still on circuit are in great demand.

Industrial Film that Schools Can Use

FOR those industrial plants considering making an industrial film, they will find an article on page 13 full of suggestions which are made by a producer with considerable experience in making industrial films which are to be distributed largely through school and other instructional users. Many industrial films have been recommended to the school as they are often the only authentic methods of giving instruction in many industrial and commercial subjects. Recently a number of educators and church workers have made considerable opposition to the advertising industrial film. This is largely due to the fact that the advertising properties of the film were too obvious. They were dwelt on too much.

While the teacher in his work of taking pupils to visit various industrial plants did not pass up the factory with the brass name plate or the electrical sign, he might not consider so favorably the factory covered with broadsides and big posters playing up the name of the concern on every spot of vacant space on the wall. This, however, does not mean that a concern should leave its name off entirely. It is merely a question of whether the factory with the brass name plate or with the broadsides of signs makes the most lasting and permanent effect on the person who sees the plant. A certain prominence of name is necessary to make the film authentic. Beyond that the repetition of a name becomes monotonous and finally is resented. When that point is reached much of the value of the film is lost to the industrial concern producing it.

THE WORLD'S FIRST WONDER

With thousands of feet of striking views the National Geographic Society carries abroad its lesson about the Valley of Ten Thousand Smokes. The steam vent in the foreground is the cookstove in which the exploring party prepared its food. "As the cooking was done in live steam, nothing ever boiled away nor cooked to pieces, and no matter how long we forgot it, nothing ever burned. Everything was done exactly right"

Reproduced by permission of the National Geographic Society, see page 15

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MOVING PICTURE AGE

For Non-Theatrical Film and Slide Users

Vol. III NOVEMBER, 1920 No. 11

How Our Church Uses Moving Pictures

I—Overcoming Objections from Inside and Out

By Roy L. Smith,
Pastor of Simpson Methodist Church, Minneapolis

The relation of pictures to the Church, the relation of the Church to the neighborhood movie theaters, the problems that have to be met in getting the Church opened to the use of pictures, and the purpose that movies are to serve in connection with the work of the Church. The five remaining articles in this discussion by Reverend Smith, based on his experiences, are listed on the next page

THE last twenty years have seen the moving picture develop from a mere mechanical curiosity into the most popular entertainment institution in the world. Millions of people every day sit before the screen following the adventures of their favorite stars with bated breath. There is hardly a village that does not have its picture theater with regular showings. There is almost no section of the larger city that does not have its neighborhood "movie." All the world is watching the other half live on the screen.

All of the evil and all of the good of the legitimate stage of a generation ago are multiplied many fold in the moving picture, for where one person listened to the spoken drama of our fathers' generation, thousands upon thousands watch the story today told in pictures.

Any institution that gathers millions of people every evening of the week, and holds them for several hours, is of supreme interest to that church which is interested in the social as well as the personal salvation of its community. Character is more deeply affected during playtime than during work-time. During the play hours we maintain an open mind. We want to be pleased. Our minds are on the lookout. We are giving attention—ideas find easier lodgment than at any other time. It is of great importance, therefore, that the church shall know something about the recreation of the people.

The church has not yet made up its mind concerning the moving picture. There has been a disposition to hold the same prejudice against it that prevails in many quarters against the stage itself. But it is folly to stand aside and condemn wholesale. Probably no man would say that pictures are wholly bad. To merely complain is useless; to only criticize is demoralizing; to ignore is fatal. It is my firm conviction that the church must teach people, particularly youth, to discriminate. This is her legitimate function.

Jane Addams tells the story of fourteen boys who were brought into Chicago's Juvenile Court on criminal charges after the showing of a certain film which depicted the career of a juvenile criminal. Children are accustomed to explain their information on many subjects by saying, "I saw it in the movies." Even the adult does not realize the extent to which he is being educated through his entertainment.

That there is evil in the moving pictures shown to a particular neighborhood is not always the fault of the manager who shows the picture. He is in the business for a living. If he cannot make money he will quit the business. Being a business man and not a reformer, he exhibits those pictures that produce the largest revenue. I have met only one manager whom I judged to be distinctly vicious. I have met a few whom I thought were ignorant or indifferent. But I have met many who were genuinely interested in showing better films if they could find some way to make them pay. And no minister ever studies his audience more closely than does the theater manager. At the box office he has a very definite way of correcting his judgment if he has misjudged the tastes of the people.

The first problem, therefore, is not with the manager but with the public. I know many managers who show certain films with a certain knowledge that they will involve a heavy loss, but they use them to develop a taste for better pictures. "Evangeline," the big Fox feature, was shown in a Minneapolis house, accompanied by a superb orchestra and a famous blind violinist. Every possible aid was given the picture, even to being announced from some of the pulpits of the city. But the theater lost money. The public is still in the "dime novel" stage so far as the movies are concerned. Back of the exhibitor is the producer who is going to invest his money in the production of only those films which will pay revenue to the exhibitor. We will have better pictures when the public is trained to ask for them.

I believe that the church can educate the public to demand better pictures and at the same time be greatly helped in her own work. I know, of course, that many will object to "turning the church into a picture house." It is also true that the problem of church music was once acute. But the organ and the "ungodly fiddle" have been converted and are rendering large service to the spirit of worship. Likewise Robert Raikes endured no small persecution before his idea of the Sunday school gained favor. A certain pastor was endeavoring to introduce the use of pictures into the program of the church when an irate woman exclaimed, "How do you know that all those actors are Christians?" "I do not," replied the pastor. "Neither do you know that the authors of the music on your piano are all Christians, but you sing the music."

I have found the opposition to the use of pictures coming from two sources: 1. From the managers of the commercial houses in the neighborhood. 2. From sensitive people in the church who feel that a sacrilege is being committed. Each group has to be dealt with in the spirit of fairness and honesty. To offend either would be a grave mistake.

While pastor of a down-town church in Chicago I

worked in a great rooming house district. Six picture houses operated within a half mile of the church, playing to a total attendance of 60,000 per week. We encountered no opposition from them whatever. The small number of people that we attracted, once per week, was an insignificant item so far as they were concerned. In Minneapolis, our situation is similar to the average community. Three neighborhood houses are within two blocks of us. When we began using moving pictures we made the mistake of not taking the managers into our confidence. They soon began to receive conflicting reports of our purposes, our announcements and our plans. We had not been running long when the film exchanges began to refuse us service because of their objections. Then we did the thing which should have been done at the outset—we held a conference with the managers and explained our whole plan and purpose. The result was an agreement which has been entirely satisfactory to both parties and has been in operation for nearly two years.

Two objections were raised by the managers which seemed very important to them: 1. They said we were unfair competition. Because we charged no admission and because we had no rent to pay, we were able to operate to an advantage. One manager reminded us that he was paying $750 per year in taxes into the public treasury which was being expended for the public good. We reminded him that our church was investing $16,000 in the community, that every dollar of it was a free will contribution and that no one was making any money out of it. As an unselfish institution the church is entitled to consideration at the hands of the community. 2. They said that we were competing with them on their best night, Friday, when the children attended in larger numbers than at other times. Therefore we were dangerous competition. Our answer was that they were competing with us on Sunday night when our largest audiences were sought. We compete with them one night out of seven, they compete with us on our only night. The fairness of the statement was apparent and they accepted it in fine spirit without a dissenting voice.

The agreement finally reached covered three points: 1. We were not in the picture business to put them out of business. We were at liberty to criticize the character of their pictures but we were not operating to kill the business. 2. We agreed to book no "first runs" or other pictures ahead of them. The church does not need first showings. A picture can be shown several times in the community without hurting the Church program. But one showing in the Church will spoil a week's run for the theater. Therefore the theater was to have the pictures first if they wanted them. 3. The film exchanges were to be notified of our agreement and in any case of doubt, we would consult the managers of the houses before we booked a picture, thus giving them first option on the picture in the event that they wanted to use it in their theaters.

This agreement has been scrupulously kept for nearly two years and has resulted in a fine friendship. In a few instances the managers have even helped us get films that seemed out of our reach otherwise. I cannot emphasize too strongly the necessity of making such an arrangement. It can result in nothing but good to all concerned.

The more serious objections came from within the church. Many are opposed to pictures simply because the picture house is called a "theater." The name begets a prejudice. I have found three objections to the church's use of pictures voiced by church people: 1. They profane the sanctity of the church. 2. It will teach the children to go to the movies. 3. It will cost two much.

We met the first objection by an experiment. A group of workers were invited to a private showing. I had selected the film with the greatest care and made sure that no accident of operation would mar the success of the experiment. Before the picture began I endeavored to get my party seated so that no two "objectors" could communicate with each other. In other words, I packed the jury. I then undertook to give an exact duplicate of the program that I would want to give in public. The result was a unanimous endorsement.

Any pastor who wants to use this plan will find "The Stream of Life," "Evangeline," "The Copperhead," "The Little Shepherd of Kingdom Come," "Tom Sawyer," "Anne of Green Gables," "From the Manger to the Cross," or a number of other films entirely satisfactory. I would never try to convert a company of objectors with the purely educational film. Above all I would not use in such a case the free film that is distributed for advertising purposes. It is better to spend money and make a thorough success of the enterprise, than to save and leave some minds in doubt. Remember that your whole enterprise depends upon that one showing. Do it right—do it the best it can be done and the results will repay you.

I have aided the work by creating an atmosphere by preaching from the pulpit on the social mission of the Church. Without mentioning pictures I have urged the necessity of community salvation as well as personal redemption. When the Church begins to think in community terms it will discover that anything that brings about social salvation for the community is good religion for the Church. In preaching thus I am careful not to condemn picture houses, as such, but to criticize the character of pictures from the standpoint of their moral influence. Any manager will appreciate this attitude.

The question of the sanctity of the Church is a delicate one. We have three large auditoriums in our building but we have always tried to keep our sanctuary for

(*Continued on page 26*)

Announcement

Our readers will be pleased to know that this article is the first of a series of six which Rev. Smith is writing for MOVING PICTURE AGE. He has outlined them for us as follows, one to be published each month.

I. OVERCOMING OBJECTIONS FROM INSIDE AND OUT. This is a discussion of the relation of pictures to the church, the relation of the church to the neighborhood movies, the problems that have to be met in getting the church opened to the use of pictures and the purpose that movies are to serve in connection with the work of the church.

II. PLANNING A YEAR'S PROGRAM OF PICTURES. A discussion of the various plans to be followed in working out a series of moving picture evenings. Outlining a year's program for a church which wishes to use pictures to the largest possible advantage. Any church can adopt ideas from this extensive program and build as modestly as it pleases.

III. ORGANIZING THE CHURCH WORKERS FOR THE PICTURE PROGRAM. Explaining the method we use in organizing our popular Friday night crowds. Explaining our system in using the pictures for missionary education, etc. Naming the various committees, duties, and problems.

IV. PICTURES AND EDUCATION. Under this head will be discussed the educational possibilities for the pictures in relation to various groups, adult as well as children. The educational program of the church will be described as related to the use of pictures. Using pictures with women's societies, men's clubs, and young people's societies. Teaching religion through pictures.

V. THE PROBLEM OF THE PICTURE. "Where do you get your film" is the question most often asked. Telling where we get our film, what kind we use, when we use certain types of film, when we use educational and when we use entertainment film. Giving a long list of pictures which we have actually used in various connections and some estimate of their results. Some discussion of the psychology of pictures in relation to various groups.

VI. FINANCE AND RESULTS. In this connection will be discussed the whole problem of projection, financing the initial venture, the financing of the year's program, the educatoinal results that we have shown, the value of the pictures from an advertising standpoint.

Using Moving Pictures in the Schoolroom

How the methods of visual instruction in the class room should be demonstrated is discussed by a former teacher in the light of his personal experience

By Carl Hardin Carson*
Managing Editor, Pedagogical Section, Famous Players-Lasky Corp.

ASIDE from the many experiments which have proven the facts, logical reasoning shows that properly edited motion pictures stimulate the imagination, create a general interest in a subject studied and give definite ideas in regard to detail rather than those too commonly superficial.

Imagination works only in building from and upon experience. One may conceive the most grotesque figures, but always the figures are merely composed of well-recognized components.

Too often the pupil sees no connection between the classroom theory and the actual activities and life of the outside world. The pictures, showing how the theory applies to real life, bring the living world into the classroom and so create a general interest in the subject. Further, it must be self-evident that exact forms, habits or mechanisms shown at work through microscopic study or animated diagram must give greater accuracy than mere word descriptions. From actual classroom experience in the use of films I should say that the five leading methods for employing them would be:

First: To explain a theory; to describe ordinarily unavailable material as in the use of the ordinary book illustrations, museum specimens, industrial exhibits or excursions; or to give a detailed study of the mechanism or habits of an object as a preliminary to shop or laboratory work. It has been my experience that even in the case of the use of the microscope in the biology laboratory the pupil's observation can be made far more definite and reliable by the use of supplementary pictures. A pupil is told to look through the microscope to discover certain objects. Anyone who has been through the experience will realize how difficult it is to be sure that he has looked at the proper organism to be observed among the many in the field of vision. It is also hard to distinguish important habits when he has located the proper specimen and has it under observation. On the other hand, if a microscopic picture is thrown upon the screen where all the pupils and the teacher may observe it at the same time, it gives the teacher the opportunity to familiarize the students with the object to be studied and to call attention to the various peculiarities of the specimen, before the microscope is used. This eliminates the pupil's gazing at a number of unfamiliar shapes, which mean nothing to him, and then searching through reference books for drawings which he can copy to show what he thinks he should have seen.

I noticed the importance of the pictures in the above manner when an agricultural class was being taught the proper

Adventure pictures have demonstrated their use in geographical courses. In this Paramount-Burlingham picture, "An Ascent of the Alps," one views the surrounding country while climbing.

*Mr. Carson was formerly president of the Visual Education Association of California and member of the National Education Association, Science Section, Committee on Visual Education.—Editor.

An avenue of date palms in Manila, P. I. The Burton Holmes travel pictures, it is said, are used extensively in schools using moving pictures for instructional purposes.

A scene from "The Son of Democracy" (Paramount-Chapin). The great president tempers justice with mercy. Teaching Americanization from such films is "direct action."

method of budding. Working under the old method, the instructor gathered the class around him while he budded the tree. Two or three who were standing close by and had points of vantage were able to follow the process well. Those on the outside of the circle could not even see the tree, let alone the operation going on, and were consequently much more interested in the passers-by on the road nearby. When shown the process on the screen where each could study the details of the method to be used, it was simplicity itself to have the members of the class practice their technique under the general supervision of the teacher later on.

Second: To give a general preview of a subject to be taken up in class as in the case of a literary classsic, so that the pupils will have an added interest in the classic and a definite impetus for a more careful reading of the text. The value in this regard can be enhanced by suggesting problems to the pupils, such as the justification or the negative criticism of the interpretation given by the actors in the picture.

Third: To give a review of a subject already studied for the purpose of tying up the loose ends. This is particularly good in a class in literature, history or geography, and can be used admirably in a subject such as geometry.

Explaining Mathematics with Pictures

In case of review in such a subject as geometry the picture probably has its greatest value before the monthly test, when it can be shown as a rapid recapitulation of the salient points such as the leading theorems, corollaries, etc.

Fourth: To be used as a basis for reasoning, judging, and arguing. A case in point would be in contrasting the different interpretations of a literary classic as worked out in two different productions. Again this forms an excellent method for comparing two different scientific theories. After showing the contrasting films there is ample opportunity for class discussion which always leads to a more intensive study of the subject in hand.

Fifth: To be used as a general background for the different subjects taken up in the classroom. This use will apply to practically any course. In the manual arts shop the teacher wishes to give a thoroughly definite idea from where the woods or metals come, and how they are produced, or their use in industry in the outside world. In geography it is necessary to give a more general idea of the manners, customs and industries of the country than the class has time to study in detail. In history the best teachers have for a long time effectively used historical novels to give the class the spirit of the times and a more definite understanding of living conditions in the period to be studied. Naturally the same thing can be accomplished far more effectively in animated form. Modern language teachers have found films of travel in the country whose language is being studied invaluable as the basis for conversation and composition.

Re-running to Correct Errors

In general my experience indicates it is best to prepare the class by dwelling upon the points to be needed particularly before showing the picture. After this preparation the picture can be run with little if any comment. Then development questions may be asked so that the answers must come from observations made during the showing of the picture. After the general discussion and development, I think it is well to run the picture again; this will allow the class to correct any errors in the first observation and give the teacher an opportunity to tie up the loose ends. References for outside readings may be given before the first showing of the picture or to settle disputes which may arise between the members of the class when the picture has been run.

Many teachers have had marked success with allowing the pupils themselves to do a considerable part of the development work. Two or three pupils are assigned to each phase of the work to prepare it for class presentation. These pupils make the preliminary reports and explanations before, during, or just after the first presentation of the film. After the teacher helps to draw out any essentials omitted, the second running takes place followed by a general discussion and a tying up of the loose ends. The pupils being specially prepared in the various phases of the work help to vitalize the class discussions. In general it is well to follow the visual work with a written lesson which can be correlated with the work in English or in any other subject related to the pictures shown.

In this short space, I have not tried to give an exhaustive treatment of the methods for classroom use of the pictures, but I have merely attempted to offer suggestions gleaned from actual experience which I trust will be of some value to any teacher in facing the problem for the first time. Co-operative experiments have shown that when pictures were used in two parallel classes where the same subject was covered in practically the same way except that in one class the pictures were omitted, the pupils using the pictures have had a much more definite understanding of the subject and have done much more than the usual amount of outside reading and original thinking. After an interval of several months, it was found that they had retained from 75 per cent to 90 per cent of the important points, while those without the pictures had done well to remember from 10 per cent to 20 per cent. This last statement can be proven by any teacher trying the experiment, and it is certainly worth the most serious consideration at a time when our country needs efficiency as it never needed it before.

Mary Roberts Rinehart as a Film Prophet

THAT the moving picture is fast developing into the greatest school teacher as well as moral instructor is the opinion of Mary Roberts Rinehart, who says:

"The time is near when one can go to a picture house and enjoy an evening's entertainment fulfilling all requirements for mental food and recreation served up much as the balanced ration in a properly arranged meal. The roast beef, or invigorating educational picture, informing us on questions of nation or worldwide importance, the salad and appetizers, represented by the intelligent comedy and scenes of thrilling action, and the aftermath or dessert, is the romance in which old and young alike take a lively interest. The education that many now derive from daily home study, such as is afforded by the five-foot book shelf, may in the future be acquired from the moving picture coincident with wholesome recreation. As a vehicle for sermons and moral and religious teachings the moving picture can, I believe, be made to reach thousands who are not brought within the sound of a preacher's voice."

Mrs. Rinehart thinks that the school may well use the film in the daily teaching of both geography and history. She says:

"As long as ten years ago, while in Vienna, I saw geography being taught in this way to public school pupils. The interest of the children was held far better than by the other method. They were concentrating on their subject and enjoying the study. When I studied history, had I been shown a picture of the cotton gin, for instance, and how it operates, I might have taken a real interest in the date of its invention. The picture would have impressed my mind so that by association of ideas the date would have remained with me."

Educational Uses of Industrial Film

By Don Carlos Ellis
Director of Educational Production, Harry Levey Service Corp., New York City

NO activity in filmdom is making more rapid strides today than the production and distribution of industrial motion pictures. By industrial pictures is meant films showing processes in industry, such as the methods of production, manufacture or use of materials or commodities used in industry or commerce. The brains of business are discovering that there is no way of showing the results of their efforts so graphically, so clearly, so convincingly and withal so truthfully and effectively as through skillfully built motion pictures.

Such pictures can go to the very heart of an industrial process, analyze and lay bare the most intricate, inner workings of its machinery of production, demonstrate through the use of the ultra-speed camera analysis of motions too rapid for the eye to take in at natural speed, present in animated mechanical drawings and diagrams processes so rapid that they must be slowed down perhaps 100 or more times to be discernible or so intricate that no direct photograph can reveal them, show in graphic concrete form abstruse generalities, and display the subject matter so impressively that a lasting concept results.

But their scope is not confined to showing processes, they go deeper, portray the development, the evolution of an industry, the influence which it has had upon the history and growth of a country or upon civilization itself and its significance in the commerce of the world. They truly present the romance of business, the marvelous story of world commerce, the great driving force which molds the destinies of nations, and controls the guiding body of world development.

Films of this character are being made by leading motion picture producers for commercial institutions of national and international scope and reputations. Pictures produced under these combined auspices must necessarily be of excellent quality from the standpoint of film technique and of high educational value. Five questions on the educational possibilities of industrial film which are of vital interest to the educator are listed in the box in the center of the page. Each of these is discussed in sequence in the remainder of this article.

Industrial films are suitable for school use because schools are certainly concerned with the elements entering into commerce. If education is a preparation for life in a world of commerce and industry, pupils should be given an insight into industrial and commercial processes. It is well that the pupils be taught how coal is mined, how copper and iron are mined, melted and manufactured, how iron and coal are used in making steel, how steel, in turn, is made into locomotives and ocean liners and pen knives, and a thousand other things.

Geography and history, civics and economics are made of just such stuff, and the practical application of mathematics, physics, chemistry, geology, metallurgy and other sciences are found in these very industrial processes. It is for these reasons that classes are taken on field and factory expeditions—through glass manufactories, sawmills, textile mills, paper mills and to movies and power plants—in order that they may see concretely and at first hand how various commodities are made or other industrial results are produced.

But such excursions take time and no school is able to show its members more than a very few of such plants. Industrial films have been and are being made which show industrial processes and the production and use of commercial products far more clearly, graphically and thoroughly than any trip through a plant could possibly reveal. Other films of this general nature are designed to spread health, sanitation and safety first propaganda, to make known to the citizens of a state or a city how its institutions are organized and directed or to accomplish some similar purpose.

Certainly these subjects are of interest to schools and have a place in their courses of study. The animated mechanical drawing is one feature of industrial films which is of outstanding instructional value and is limited almost entirely to the industrial film field. This is a device which reproduces on the screen in striking clearness the most complicated of mechanical and other involved processes and is capable even of presenting abstract ideas in concrete, diagrammatic form, and operation.

By this device the inside operation of machinery, as of an automotive engine, the movement of a current of electricity, the nervous impulses of man, the movement of the heavenly bodies, molecular motion, and even involved mental processes can be shown clearly, simply and vividly. Its accomplishments and possibilities for effective instruction make it invaluable for school use.

The third question, as to whether industrial films treat their subject matter in a way acceptable and helpful to schools, can not be answered catagorically. Industrial films differ radically in quality and treatment. The correct production of an industrial film demands other qualities than are called for in photoplay production, not necessarily great but radically different. The photoplay is produced usually under ideal conditions, with proper lighting and settings, professional actors and competent staff; the industrial often under exceedingly difficult conditions, poor lighting, next to impossible settings, camera-shy and self-conscious actors, incompetent and outside interference. The director and camera-man must not only overcome these difficulties but create a picture which will be clear, graphic and of compelling interest.

The producer of an industrial of merit must combine with his motion picture art the qualities of a pedagogue and a salesman. It is assumed that the photography of an industrial is beyond reproach, though it must be admitted that many are impossible even from this standpoint. Others are beyond criticism as pictorial presentations of processes but have neither pedagogice qualities nor ability to hold the interest of the spectator, much less create a graphic or lasting impression.

Industrial pictures containing glaring shortcomings of serious nature are of course not suitable for instruc-

THE FIVE QUESTIONS

1. Are industrial films suitable for school use?
2. Do they treat of subjects in which the schools are interested?
3. Do they treat of them in a way that will prove acceptable and helpful to the schools?
4. Does the fact that they carry a certain amount of advertising make them less acceptable or valuable for school use?
5. And can they be obtained by schools and other educational institutions?

The ancient Egyptian wash day was attended with many difficulties. Soapsuds, hot water and the modern washing machine were unknown. Their place was taken by plain hard work.

tional use. Schools should, therefore, first assure themselves of the character of their source of supply if they would save themselves the task of endless advance film inspection or the danger of imposing an altogether unsatisfactory product upon their student body. Fortunately there are many excellent industrial films in existence produced by experts of recognized ability in the industrial film field, who have not had to spare expense or pains in building their picture and have had the cooperation of business firms with large capital and every disposition to enable their producers to construct a film of the highest possible merit. Films produced under such auspices have a decided advantage over many strictly pedagogical pictures made under the stress of rigid economy for a school market as yet but meagerly financed.

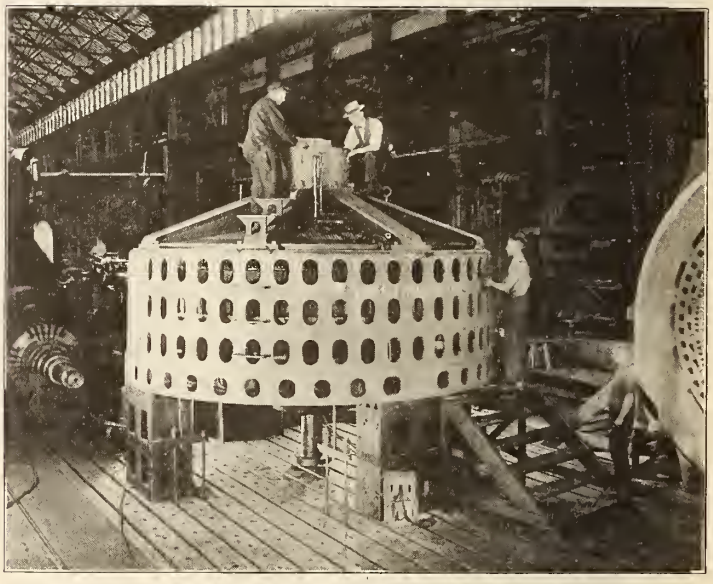
The presence of advertising will not in itself render a film unsuited and unacceptable for pedagogical use. Rather will it add to its authentcity. When a class visits a manufacturing plant to see how pins or automobiles are made, they do not avoid those which have their name plates on the doors. An industrial film is merely the factory brought into the school. Of course, advertising can be so blatantly overdone that it overshadows all else, in which case we have not a picture but an animated house organ. The writer has in mind the moderately conservative type of truthful presentation.

Wash-day methods of our first inhabitants were simple. These two scenes indicate how historical interest can be introduced into an industrial film. They are from the film "Blue Monday."

The truthfulness of the presentation is a factor which should be carefully weighed. Obviously nothing which savors of the rabid, exaggerating press agent has place in a school. Assuming, however, that the school is receiving its industrial film service from a producer who adheres to the slogan, "Truth in advertising"—the fact that the film does bear acknowledgements to the manufacturer is an asset rather than a liability.

Besides adding authenticity it usually, if made by a competent producer, insures quality, and enables the school, in most cases, to obtain a valuable product for no more than transportation costs. This is an important factor at a time when the schools are exceedingly short of much needed appropriations. In this connection schools and other exhibitors should certainly not be charged for industrial films for which the manufacturer has already paid.

This brings the writer to the last consideration—"Can industrial films be obtained by educational institions?" They are available from many sources. In most cases the commercial manufacturers who have films themselves will gladly lend them. The surest and most satisfactory course, however, is the film producer who can in most cases either lend the film himself or



Views of this kind, which shows how mammoth electrical generators are made, bring the factory to the school room and teach just as surely as taking the children into the factory. From the film, "The White Coal of Niagara." Both this picture and "Blue Monday" are produced by the Harry Levey Service Corporation

will put the inquirer in touch with his clients from whom the film may be obtained. If the producer be a large concern and distributes his own products directly, the school is able to obtain a regular service from him and is saved trouble and inconvenience.

Such organizations as the "Committee for Better Films of the National Board of Review," New York City, furnish lists of industrial films and information where they may be obtained and the writer will gladly give other sources of such films to those who make inquiry of him.

It is apparent that for several years to come, while the strictly pedagogical film field is developing, the correctly produced industrial film will be the most popular type of film used in the schools and that when the pedagogical film does come into its own, as it is coming surely even though slowly, the industrials will remain their most valuable supplements. For use in commercial and economic education they will always retain a high place for they contain the prime essentials of the highest type of instruction in the industrial and business life of the world.

The Valley of Ten Thousand Smokes

Romance and interest injected into geography by this unusual picture of a titanic upheaval in one of the earth's out-of-the-way corners

"BOUND the state of Missouri." That used to be considered the best way to teach geography. Those of us who gained our knowledge of that subject entirely out of the big square book can find it in our hearts to envy the modern school child. The National Geographic Society has entered the field of motion pictures and the future will undoubtedly see the day when an actual sight of the localities being studied will teach pleasantly what used to take, and still is taking, a great deal of forced concentration on the part of the child.

The possibilities of moving pictures in the field of geography are perhaps greater than in any other single branch of common school study. A series of views, for instance, showing some city, its prominent landmarks, principal buildings and chief industries, will leave an indellible impression on the minds of even the less intelligent of the class. A mere mention of the name of that city will serve to associate it with the pictures the child has seen and bring the impressions back to the front of its mind.

An illustration of the possibility of making such subjects interesting is contained in the releases of the National Geographic Society, through the Educational Films Corporation.

"The Valley of Ten Thousand Smokes" and "Mount Katmai National Monument" are the first films thus released, both having been made by the Katmai Expeditions of the society, in the volcanic regions near Mount Katmai, in Southwestern Alaska.

The society was founded in 1888 "for the increase and diffusion of geographic knowledge" and today more than 750,000 members are interested in its activities. Funds set aside from the society's income have financed expeditions sent into remote parts of the world in the interest of geographic science and other sums have been granted to preserve natural wonders for the public.

The Valley of Ten Thousand Smokes is the official name given a section of Alaska on the peninsula running from the south and west and ending in the Aleutian Islands. It is on American territory and is now a national reservation by proclamation of President Wilson. This remarkable district was created by the eruption of Mount Katmai in 1912, believed to be the greatest volcanic disturbance since the dawn of history. The reason for the story of the great upheaval being so little known is the fact that the section is uninhabited, so that there was not the great loss of life that has accompanied better known but smaller eruptions.

Discovery of the remarkable valley was made by expeditions sent by the National Geographic Society to investigate Mount Katmai, which is still active. These three expeditions of the society were headed by Dr. Robert F. Griggs, of Ohio State University, who has contributed his investigations in several articles in the National Geographic Magazine and under whose direction the motion pictures were made. The Valley of Ten Thousand Smokes was created by the eruption and still supplies undiminished evidences of the great upheaval through literally millions of smoking fissures or fumaroles throughout the valley. In many cases the smoke from these rises to the height of 5,000 feet and the heat from them is so intense that sticks thrust into them will char in a few seconds, while the atmosphere a couple of feet away is so cold that the members of the expedition had to dress as if they were on a polar trip.

A Film as a By-product of Scientific Investigations

Many important scientific facts were established by these expeditions. As a matter of fact, the unique condition now existing has enabled the scientists to actually study the workings of a volcano from the inside and to make many new discoveries. It is because of the important instructional use of these pictures that the National Geographic Society has permitted their distribution.

Some idea of the violence of the Mount Katmai eruption can be gained when it is stated that every building in the entire city of New York could be thrown into the crater and it still would be only one-third full. A further idea is imparted with the statement that had a similar manifestation occurred in New York City all of Greater New York would have been buried under 15 feet of ashes and, on account of the gases, it would have been many months before anyone would have been able to approach nearer the city than Paterson. Philadelphia would have been under a foot of ashes as the result, and in darkness for 60 hours, while columns of

Thousands of steam jets always in active operation are visible from the entrance to the Valley of Ten Thousand Smokes, although only a small portion of its 17 mile length can be seen. The smoke is always so dense that nothing beyond five miles is ever visible

Some of the fumaroles emit steam under such pressure that it does not become visible until it has risen several feet beyond the mouth. Others, like the one shown above, are comparatively tame and were used for experimental purposes and for cooking

steam would have been visible as far away as Albany and ash distributed over the whole of the Atlantic coast as far south as the Gulf.

Five cubic miles of earth was thrown into the air as the result of the eruption and the area buried in ashes equals that of the whole state of Colorado. There is no question that the smoking valley was caused by the eruption, but the expedition found no evidence of explosive action. Most of the steam jets were found to come out of cracks in the level mud floor of the valley. In some cases small cones had built themselves up around the opening forming miniature craters. Dr. Griggs describes his first sight of the valley by saying: "It was as though all the steam engines in the world, assembled together, had popped their safety valves at once and were letting off their surplus steam in concert."

In further describing the valley itself, Dr. Griggs says: "There are many times ten thousand (of smokes) to be seen, even on a clear day; and when the weather is moist myriads more appear, for then the smoke from the millions of little holes, whose gases are ordinarily invisible, condense until there are a thousand times ten thousand. This is one of the greatest wonders of the world, if not indeed the very greatest of all the wonders on the face of the earth. The valley cannot be described; only after one has spent many days within its confines can one begin to grasp its proportions.

Taking Moving Pictures Dangerous Work

"As we moved into the valley, what we had supposed from a distance to be little fumaroles turned out monster vents, each group a more wonderful spectacle than the whole seen in a panorama, so inconceivably vast is the volcanic region."

In recording his experiences the author confesses to the fear that all the members of the expedition felt as the result of the continuous stay in this section. The man who had charge of the camera work had to be sent out of the valley at one time for a rest. There was real danger, too, for throughout the valley there was little more than a crust between the surface on which the men walked and the cauldron below. As they walked they could plainly hear the ground ring hollow beneath them and often they would be painfully burned when caught in the steam from one of the larger vents. There were places where huge fissures were bridged merely with ash and snow and members of the party would often accidentally put a foot through the crust and steam would spout out of the hole, forming a new fumarole.

Some of the peculiarities of the section can be understood with the author's reference to the camps they made. Referring to one, he says: "Although we were denied the pleasure of a campfire, for not a stick of wood remains anywhere in the valley, we had all the comforts of home. Fifty yards behind us was our refrigerator, a cavern of snow and ice, where we could keep everything freezing cold. Just in front of us was our cook stove, a mild-mannered fumarole into which we hung our pots to cook our food." The party slept on a spot which had just been vacated by a snowdrift, yet they had to place their bedding under them to keep them cool, since it was found that warm moisture arose from the earth so that the side of their bodies next to the ground was literally steamed while they almost froze on the other side. This was explained when it was found that a thermometer thrust six inches into the ground promptly registered above the boiling point.

The total length of the several valleys forming this section is estimated at 32 miles and the total area of the smoking surface, 70 square miles. It is interesting to compare the area with Yellowstone Park, where there are about 4,000 hot springs and 100 geysers scattered over an area of some 3,000 square miles. The geysers occur in several isolated geyser basins whose total area is scarcely 20 square miles. The largest of the geysers, which play but seldom, shoot up a column scarcely exceeding 300 feet. In the Alaskan valley there are in constant action thousands of vents whose columns exceed that figure.

Making Comparisons Almost Impossible

That the section deserves to be classed as the Eighth Wonder of the World, as it is proclaimed in the advertising of the Criterion theater, where the film was shown, is evidenced by the following extracts from Dr. Griggs' article: "In order that the reader may justly estimate the status of this valley among the wonders of the world, we ought to make some comparisons with other similar regions, but in truth there is no other region with which the Valley of Ten Thousand Smokes can be compared. Niagara finds a rival in Victoria Falls. The Rotorua district of New Zealand is a competitor of the Yellowstone. The Crater of Katmai must stand comparison with Kilauea and Crater Lake. Not so with the Valley of Ten Thousand Smokes. It is unique. Nothing approaching it has ever been seen by the eye of man. To find a parallel we must search the records of geology, for here we have such a volcanic outburst as the geologist finds recorded in the rocks of the past but never before has had an opportunity to observe in the world of the present.

"In the size of the vents and the quantity of smoke given off the valley is so far beyond other volcanic districts that no other place can for a moment be compared with it. Quite well within the truth, we might say that the sum total of the emanations from all the other volcanoes of the American continent, from the Aleutians to Patagonia, except during rare periods of a dangerous eruption, is much less than is given off within the radius of one's vision from the Valley of Ten Thousand Smokes. Indeed, if one could pick up all the other volcanoes in the whole world and set them down together, side by side as close as they could stand, they would present much less of a spectacle, always excepting a period of dangerous eruption, than does the Valley of Ten Thousand Smokes every day in the year."

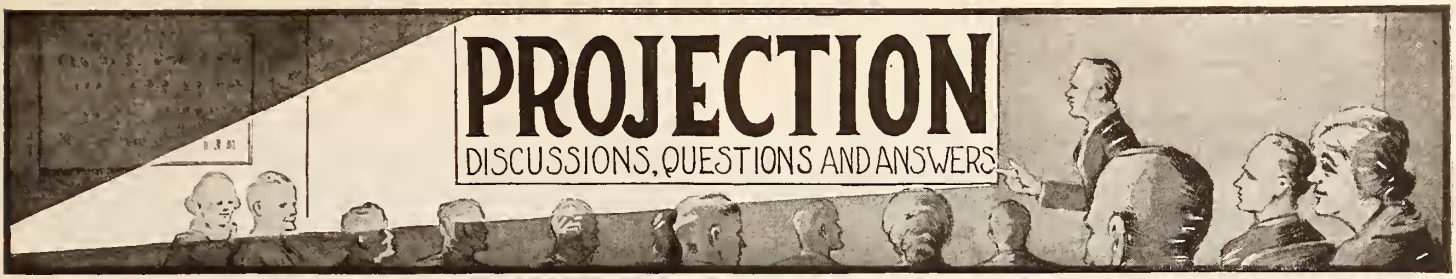
The National Geographic Society is contemplating the issuing of further motion picture material, illustrating the special subjects in which the society is interested. Announcements regarding these will be made later.

Distributing Agency Expands

OWING to the increased demand for films among churches, schools and institutions the New Era Films, a distributing company of Chicago, has found it necessary to add to its staff, the Rev. T. M. Kingsley, formerly connected with The Community Motion Picture Bureau. Mr. Kingsley was in charge of the Peoples Congregational Church in South Chicago and went overseas with the Y. M. C. A. during the war. He saw active service in France and Poland and was in charge of motion picture distribution in those areas. His broad conception of requirements with regard to motion pictures in churches and community centers will be a great help to those who contemplate the use of motion pictures in their institutions.

The company has recently added to its library, two six reel features entitled "Satan's Scheme" and "The Great Miracle" and a serial of "Satan's Scheme," also the productions of the Rev. Hagedorn, "Jimmie's Prayer" and "After the Fall."

Pictures will be used in the Baltimore schools for teaching purposes. The definite date of the innovation has not as yet been set.



Reducing Voltage

WE have installed a Power's Six motion picture machine with a 32-volt 900-watt lamp. After one or two trials we have been informed by the electric light company that the load cannot be carried on their system which is a double one of 110 and 220 volts. They advise that we purchase either a 110-volt 1,000-watt lamp or a compensarc. The latter is quite expensive. Would the 110-volt 1,000-watt lamp give a satisfactory picture at 40 feet?—Rev. W. B. O'Neill, First Congregational Church, Cooperstown, N. D.

THE T-20 900-watt lamp which you are now using is the most brilliant lamp obtainable for moving picture projection. As this lamp is of the 30-volt type, it is necessary to use a rheostat controller with a direct current of a higher voltage. The rheostat controller draws 30 amperes from the line at 110 volts, or 3,300 watts, which is reduced to 30 amperes at 30 volts or 900 watts.

Where alternating current is at hand a transformer may be used. This draws 10 amperes from a 110 volt line, or 1,000 watts, and reduces it to 30 volts. The transformer lists at $70. Although the 900-watt low voltage lamp will give the most brilliant illumination on the screen, the T-20 1,000-watt lamp can be successfully used where the throw does not exceed 40 feet and the picture is not to be larger than 6 by 8 feet, assuming that a good opaque screen is used. These lamps are listed at $8 each. This information is furnished through the courtesy of the Nicholas Power Company.

An Improvement in the Carbon Arc

EUGENE H. KAUFMAN, manager of the accessory department of Inter-Ocean Film Corporation, has written for the exhibitor and the projectionist a description of Speer "Directo" carbons—the new upper carbon with the compound core—for direct current work, which follows:

"During the earliest days of motion pictures, projection was very largely effected by the combination of a cored upper carbon together with a solid lower. In the past two years wonderful strides have been made in the improvement of the lower carbon—the metal coating and hard core now being universally demanded by the projectionists. The Speer hold-ark negative carbons replaced to a great extent the solid lowers; and the Speer Directo Positives will have even greater effect on the so-called 'cored uppers.'

"In the Speer Directo carbons, let us first draw attention to the construction—a carbon with a compound core. The core is composed of a hard, specially constructed electrically conduction material, surrounded by the proper proportions of a heat insulating compound, imbedded within a star center, all of which are of the utmost importance in light producing qualities and in securing stability of the arc. The core enables the arc to be centered almost the instant the current is applied and the old system of burning the carbons for five or ten minutes, in order to get the proper crater, exists only as a recollection of former days.

"Evolution and progress go hand in hand, but we doubt if our statements would have been accepted—even a short time ago—had we revealed the facts that these carbons not only embody a maximum current carrying capacity thus increasing the illumination per unit of crater area, but also that the arc is positive and firm and can be maintained with very few adjustments; and that both a long and short arc gap can be employed.

"They maintain a perfect crater at all times regardless of the slight fluctuation in either amperage or voltage. No spitting or sputtering, as the core prevents any material from flaking off. This means that the light beam is not clouded at any time and that the condensers require only an occasional cleaning.

"Naturally a negative must be used in connection with the carbon and in order to secure the results described, a Speer Hold-Ark lower should be employed. The arc centers on the solid core of the Hold-Ark, and if any other lower is used to complete the combination, perfect projection cannot be guaranteed. As the Speer Hold-Ark carbon is constructed with a metal coating, the combination of a 12-inch Directo with a 6-inch Hold-Ark affords practically an equal carbon consumption; i. e. one inch of upper to one-half inch of lower.

"The proper Speer Directo-Hold-Ark combinations are as follows:

"40-60 amperes: 5-8x12 inch Speer Directo (upper); 3-8x6 inch Speer Hold-Ark (lower); 55-75 amperes: 3-4x12 inch Speer Directo (upper), 7-16x6 inch Speer Hold-Ark (lower); 70-90 amperes: 7-8x12 inch Speer Directo (upper), 7-16x6 inch Speer Hold-Ark (lower); 85-110 amperes: 1x12 inch Speer Directo (upper), 1-2x6 inch Speer Hold-Ark (lower).

"In the recommendations made above it will be noted that on certain amperages two different combinations are shown. In this way we had hoped to accommodate all conditions, and where projectionists insist, this allows the continued use of the same combination that had been employed in the past. We, however, urge and direct projectionists to use (but not exceed) the highest amperage specified for each combination, thereby assuring the greatest efficiency possible, both in carrying capacity of the carbons and in intensity of illumination.

"Wherever the Speer Directo-Hold-Ark combination is used the carbons should always be placed on the angle setting.

Darkening a Gymnasium

I HAVE the problem of darkening a gymnasium which has a great many long windows. Where can I get advice in this matter?—Maude Shelton, Principal, Lincoln Junior High School, Kenosha, Wis.

IN view of the fact that your high school is undoubtedly equipped with a carpenter shop, the easiest way to solve the problem would be to build shutters and cover them with opaque black cloth which can be obtained for a nominal cost. If it is not convenient to use shutters it may be possible to build box frames to fit into the window frames; these, too, to be covered with opaque cloth. Where the windows are high, however, these frames may take up considerable room. The only other alternative would be the expensive one of providing window shades which must extend at least three inches beyond the sides of the window. The easiest and cheapest way would undoubtedly be the first one mentioned, folding shutters built in your own shop.

Film Text Books for Visual Instruction

By Thomas Kimmwood Peters
Peters' Photographic Expedition, Inc., New York City

OUR eminent educators are unanimously agreed upon the value of motion pictures in study; their value as a medium of education when used with or as an extension to the regular class work can not be doubted. Often quoted but always apropos are the words of Edgar Lucien Larkin:

"No device ever conceived within the brain of man has such boundless educational, mind transforming potency and power as the projection of moving pictures upon a screen where all can see. It will actually surpass literature in almost supreme power."

The report of the United States Department of Education anent motion pictures as an educational factor says:

"Within the next decade the moving picture will be the indispensable adjunct of every teacher and educational lecturer. On the public platform the cinematograph will inevitably have its recognized place and it may even invade the pulpit. As the attention and interest of educators are more and more drawn to its merits, the future usefulness of the educational cinematograph bids fair to surpass the predictions of its most sanguine advocates."

How true these words are! Only we who are engaged in the industry and those of us who give thought to the serious side of the motion picture art realize these facts more each year. Yet while we do realize the importance of the educational picture the financiers of the business do not, and are content to finance only dramatic pictures in the mistaken belief that these are the only pictures which can be sold.

Organizing the Educational Field

For years now, in every state, teachers and educators have endeavored to keep march with progress by installing motion picture machines, only to find that (1) there was no organized source of supply for educational film, (2) there was no organized course of educational film commercially available, (3) so-called educational film concerns catered to theaters and not to schools, (4) there were no organized programs for properly carrying on the work.

During the last nine years, in leisure moments and while engaged in the production of regular dramatic pictures the writer has endeavored to mark the advance of educational motion pictures by preparing a card index of every motion picture film of an educational nature made. This was accomplished by means of clippings announcing the making or release, in the United States and Europe, of motion pictures of an educational nature. This card file was classified by the metric or Belgian classification, with particular reference being given by means of special indexes and cross-indexes to the needs of school films.

The standard text-books used in the schools of the United States were taken and the subjects tabulated and analyzed, and where it was found that a subject was common to all the text-books an endeavor was made to locate some films illustrating that subject, with the result that complete courses covering all the standard school subjects were formed. Where no film was found available an outlined scenario was prepared ready to be produced when the opportune moment presented itself.

Keeping in Touch with Negatives

As the years went by changes occurred in many of these lists owing to the fact that negatives were sold, thrown away, lost or destroyed. Many of the companies owning them became merged into other concerns or discontinued business altogether. An endeavor has been made to keep in touch with all the negatives, however, in order that those men who were early pioneers in the business and spent vast sums of money in acquiring educational negatives only to have them lie upon their shelves like so much dross for lack of proper organization, might some day meet with some reward for their foresight.

Some of these collections have been destroyed, such as some of the early Lubin pictures and those of Pathe, either through fire or by gross incompetence on the part of new executives. In this way many important historical pictures, such as scenes in the life of President McKinley, battles of the Spanish-American War, pictures of the Russo-Japanese War and other records have been lost: I might say that I am referring to genuine battle pictures, and not those that were made in Lubin's back yard or on the Palisades.

Years ago when the motion picture first came out, national Archives should have been formed for the purpose of preserving pictures of current history to posterity. Among some of the pictures that have been produced within the last five years are many which are of a real educational value and with proper titling can be adapted to the needs of schools to supplement current text-books. This I have endeavored to do, with the result that these pictures are to become a part of the regular curriculum of the public schools of New York City.

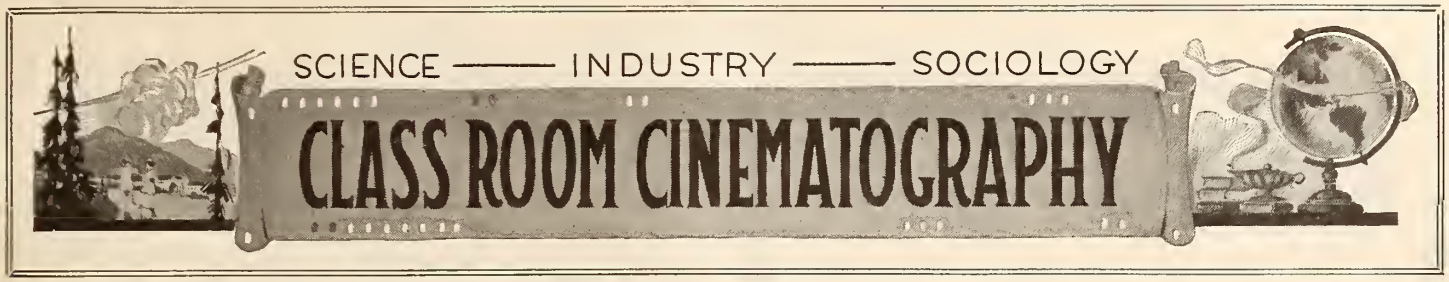
Some months ago a series of conferences were called by Dr. Ernest L. Crandall, director of visual instruction of the Board of Education of the city of New York. To these conferences were invited representatives of all the companies engaged in the manufacture and distribution of educational films. Many plans were suggested and an earnest spirit of co-operation was shown by the representatives of the various motion pictures companies. No definite plan, however, was arrived at. Knowing that Dr. Crandall had set his heart upon the work in question, as a hope long deferred and almost realized, I suggested to him a plan which had been maturing for some years, as I believed that the time was finally right to put it forth.

(*Continued on page 27*)

Death head moth and caterpillar

Larvæ of the pine beetle emerging from the tree

Kingfisher diving and catching fish



Using Animated Text Books

By Carl H. Carson .
Managing Editor Pedagogical Section, Famous Players-Lasky Corp.

THERE was a time when the writer would have begun any article on visual education with an argument pointing out the great value of this method of teaching. To do so today would be almost as great an insult to the intelligence of the average educator as to point out the necessity for printing. The leading educators throughout the world have accepted the use of moving picture films in teaching as too obvious to require discussion.

Time and again efforts have been made to gather and organize visual material for the class room. Except for fairly complete collections of slides and photographs, most of the efforts have met with little success. The reason for this situation is really not very hard to discover, if one will consider the tremendous amount of capital that must be tied up in order to correlate films with even one text-book course.

Complete Courses in Moving Pictures

Naturally the school does not want a number of hit or miss subjects that have no definite and organized relation to the work. The demand seems to be for complete courses that can be contracted for as complete units as in the case of the adoption of text books. To illustrate: Suppose in place of adopting texts one had to depend upon chapters on various topics of different courses, the advanced and the elementary treatments coming in any haphazard order! Before complete courses can be made ready for the schools, thousands of dollars must be tied up in securing and editing the material required. Smaller organizations have found it impossible to wait for returns on such a heavy investment until the courses were completed. In other cases the failures were because film men, unacquainted with pedagogy, were trying to make the films, or the work was attempted by teachers without any technical film experience.

Realizing the existing state of affairs and the universal demand for an absolutely satisfactory service, some of the largest corporations in the motion picture field have determined to make use of their almost unlimited resources to meet this demand. These corporations have felt the great nontheatrical demand; they have waited until they knew the time was ripe to supply material especially suited to the nontheatrical needs. They were unwilling to foist upon the educational market a great mass of merely informational films such as the ordinary so-called "educational." The tremendous capital needed to see the plan through to a successful conclusion is at last available.

Editing Theatrical Films for School Use

In producing the subjects for the new field there will not be necessary a long delay. Out of the hundreds of thousands of feet of material gathered together from all parts of the world for theatrical use, there is a wealth of film suited to educational needs, once it is properly edited and supplemented with new scenes needed.

There are already on hand the travelogues, such as Burton Holmes; various South American, Alaskan, Japanese, Holy Land, Chinese and Australian travel series; the Chapin Cycle of the Life of Lincoln; the Paramount, Pathe, and Universal; the Paramount and the Bray magazines, many scenic and industrial pictures, and almost all of the great world classics. This means that even now there is available a great deal of film from which suitable scenes can be selected. Only what is absolutely satisfactory will be used from these subjects, however, as new material will be added whenever the pedagogical value of the films require it, and entirely new subjects will be made where they are needed.

I cannot too strongly emphasize the fact that it is not the purpose to give the new field "harmless theatrical subjects," but to give them exactly what they need, whether the scenes are selected from film already on hand or from films specially produced.

With these resources to draw upon, regular and complete text-book courses are being prepared as rapidly as possible. Knowing the existence of this immense store of film, any educational institution will be justified in planning for regular visual education work. In order that both the school authorities and the people in the moving picture trade may realize just how serious the undertaking is, and just how different these educational pictures are from the so-called "educationals" of the past, it would be well to explain the editorial steps in their production.

Selecting Good Men for Editors

Before there is a series of educational pictures planned, or the specific pictures are begun, the right type of editors must be available. Obviously no man can plan and edit pedagogical subjects unless he understands the fundamentals of teaching. Again, the editor must be competent in the particular subject which is being filmed. Besides these requirements, it is essential that he understand motion picture possibilities and technique. In securing editors, only college graduates who have had extended teaching experience can be considered. However, even these precautions are not sufficient to satisfy those in charge of this new work. Nationally known authorities, often the authors of the various text books are called upon to collaborate.

Equal care is exercised in working out the film courses. First, the leading text books are selected, the selection being based on state adoptions and general sales. When a new text gives indication of becoming a leader through its first sale, it, too, takes its place with the others. From these texts, careful tabulations are made to show the angles from which they are treated. In turn the tabulations are checked against state and city teaching syllabi. Lists of subjects to be included in each course are made from these and are sent to the collaborating experts and other well known school authorities. Once the exact subjects to be produced have been determined, the editors prepare a scenario for each subject, this again being based on the text-book treatment and school syllabi. Each script is criticized by the collaborators and then finally revised.

The next step is to refer to the card catalogues of

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Instructional Productions
of the Month

Contents of NewsWeeklies, Screen Magazines, Industrials and Scenic Reels, Which Have a Regular Release Date, Will Be Reviewed in This Department.

Soap Making in Ford Educational Weekly

THE making of soap, both the perfumed toilet article and the coarser laundry kind, in wholesale lots, with immense machines doing away with manpower, is shown in Ford Educational Weekly No. 183, "Bubbles."

It is interesting to watch the big mixers in which the various oils are merged, and the drier which turns the soap stock into flakes. Into these flakes various perfumed oils are put. In order to make certain that the perfumes are properly compounded there is a laboratory in which the different kinds are blended. The flake soap is kneaded and then sent out in lengths which are in turn pressed into bars and cut into cakes. The final operation of wrapping is done by hand. Except for that, the entire process is carried out with machinery.

The making of vanishing creams is also illustrated and the interest in the whole film is heightened by clever vignettes which are a part of each title. These show a boy blowing a big bubble in which appear little comedy drawings illustrating the various uses of soap. Witty titles also add to this pleasing comedy touch.

Humorous Animal Shown in Pictograph

A SENSE of humor, as a gift from Mother Nature, was not entirely confined to humankind in spite of man's boast to the contrary. Some animals seem to possess it, none perhaps in a more highly developed form than the common chipmunk. The possession of a sense of humor, even though it may be unconscious, by the chipmunk is proved in the scientific film taken by William and Irene Finley, of the National Association of Audubon Societies for the Protection of Wild Birds and Animals, and now combined into Bray Pictograph No. 7059, "Chumming with Chipmunks," released through Goldwyn.

The pictures were taken by Mr. and Mrs. Finley during a camping trip on Mt. Rainier. It is a film of pictorial beauty as well as of scientific value. It shows the life of the chipmunk in his native haunts far from human beings; his never-ceasing hunt for food for his winter stores; his natural inventiveness when he meets with an obstacle in this hunt; his indomitable persistence; his sense of humor and his wonderful agility. The chipmunk is probably the most accomplished acrobat of all wild creatures. The picture is full of laughs, interest and information.

The reel closes with a Jerry-on-the-job cartoon, "Beaten by a Hare." It depicts the difficulties encountered by Jerry and the station master in transporting a huge dog from one station to another.

Airship Views in International

PICTURES of the Zodiac, America's first big dirigible, shown in the International News No. 69, released through Universal, prove that America is slowly but surely establishing an air fleet. In addition to pictures of the big airship, views showing the operation of it in actual flight are shown.

The abandonment, by Senator Harding, of his front porch in favor of the railroad car platform is also shown. The views of his stop at Huntington, Indiana, show the immense crowds that turned out to hear his objections to the League of Nations.

Interesting views are shown of the Pacific fleet being sunk in theory during maneuvers off the California coast. Some of the views show the laying of mines along the coast under the protection of coast defense guns.

The spectacular plays that marked this year's world's series are shown in detail and prove convincingly that the players were at top speed.

Among the other pictures are scenes from the Columbia-New York University football game and pictures showing a flourishing colony of alligators at St. Augustine, Florida.

Education on Wheels

THE Russell Sage Foundation, New York City, has just published a book called "Traveling Publicity Campaigns," by Mary Swain Routzahn. The accounts of over 130 educational tours by train, auto truck, motor cycle, trolley car, wagon and house boat have been drawn upon in making up this book. Most of these tours rely principally on moving pictures to carry their points. The book takes up in detail the mechanical and technical problems incident to arranging tours of this kind and the proper solutions to these problems.

Accounts of some typical traveling campaigns are combined with suggestions on the various factors that enter into the success of an educational tour. The book is plentifully illustrated with photographs showing how some of the trains and trucks are fitted up with displays and equipment for demonstrations. The importance of good advance work in arousing interest in the coming of the train or truck is discussed in some detail. The program of events of each stop, the planning of itineraries and finally the follow-up work to make sure that results are obtained are all given a considerable amount of space.

The two chief advantages of the educational tour as a publicity method are seen to be, first, in bringing before scattered audiences (often in out-of-the-way rural districts) well-equipped speakers and good graphic material otherwise prohibitively expensive; and, second, the news interest attendant upon the visit of the train to a town. The price of this book is $1.50 net.

Making Film Fans in the Navy

THE United States Navy has become an active factor in the film market. Moving picture projectors have been installed on all the larger ships and at all the training stations, and a school has been opened for the instruction of moving picture operators. Admiral Wilson of the Atlantic Fleet is authority for the statement that the Navy wants good action pictures but will not tolerate vulgar or obscene subjects. The boys, he states, are also entitled to view the pictures while they are popular, that is to say, before they have become out of date.

It may be inferred from the amount of equipment that has already been purchased and from the fact that the Navy prefers to buy its films outright instead of renting them, that this new factor in the better films movement will shortly make itself felt.

In order to stimulate the interest of the boys and girls throughout the state of Maryland in the teaching profession, a moving picture production is being made under the auspices of a special alumni committee of the Maryland State Normal School to show the life at the normal school.

Pathe has moved its Newark branch to 1600 Broadway.

Boosting Missouri Good Roads with Film

THE pulling power of the motion picture screen has been harnessed to the task of giving Missouri the best roads in the Union. A one-reel film, telling the voters all about highway construction now under way and the good roads program for the future, has just been produced for the Missouri State Highway Department by the Rothacker Film Company of Chicago, will be shown throughout the state between now and election when road improvement bonds are to be voted on.

The film shows many of the Missouri road improvements now under way, including those near St. Louis, Kansas City, Springfield, St. Joseph, Joplin, Sedalia and Fulton. In the picture voters learn that the Missouri State Highway Department has laid out a 6,000 mile system, with two state roads in each county connecting with state roads in adjoining counties, of which 4,075 miles had been surveyed, August 1.

The film is an education in road building. Not only is the construction of various types of road construction shown, but also the different kinds of highway building machinery. Arrangements have been made with the Central Film Company of St. Louis and S. F. Hatch of Kansas City to book the road picture in the Missouri theatres.

Making Steel at Armco

SOMETHING which the naked eye has never seen—a boiling hell of molten metal in an open hearth furnace—is shown in closest detail in a motion picture filmed at the Middletown, Ohio, plants of the American Rolling Mill Company.

This film, in company with a DeVry portable projector, is soon to start on a tour of technical schools, engineering societies and metalurgical conventions. Eventually the picture probably will be circulated in churches, schools, Y. M. C. A.'s, and similar places.

Comparatively few laymen have ever witnessed the sight of metal heated to 3,000 degrees Fahrenheit. It is too hot in the vicinity of the boiling metal for the comfort of most visitors, and the intense light emanating from the livid mass is too blinding for the naked eye. Heretofore only through specially colored glasses has the human eye beheld what iron looks like when it is hot enough to flow like water. A close-up scene of boiling iron had never been obtained. Steel men had said it could not be done. The results are even more than could have been expected.

This scene, together with the rest of the 3,000 feet of film, will be an adventure to technical school students before whom it will be shown this winter. For the students it will be a trip through a great steel plant via the celluloid magic carpet. The film will be shown in all parts of the world. The entire Armco process—from the arrival of the pig iron to the final inspection of the finished products—is visualized.

The first big showing of the picture was made to 10,000 people on a big out-or-doors screen, at Middletown, Ohio, on National Armco Day, September 25. Later it will make the rounds of conventions. Eventually it will be shown in the plants of Armco customers.

The Armco sales department will be armed with DeVry suit case projectors. It is always desirable to get a prospective customer to Middletown for a trip through the rolling mills where the interesting manufacturing processes can be shown. Of course, in many cases this is impossible. But with the movie the steel plant and rolling mill can be taken to the customer. An empty electric light socket is all that the customer will need to enable the salesman to project the amazing picture on the wall of his office.

Telling the Story of Electricity

ELECTRICITY, the most elusive and inexplicable of all modern-day wonders, is to be shown on the motion picture screen! The Harry Levey Service Corporation has undertaken to produce upon the screen an educational feature showing the entire story of Electricity—its uses and adaptations, and the manner in which it has been turned into the channels of Progress in every corner of the globe.

The feature is to be released in the form of a series of ten one-reel pictures, each one complete in itself and dealing with a separate and distinct phase of the story of Electricity—and yet, each picture will tie up with the next one in such a way as to follow a consecutive and logical idea. They are to be released at the rate of one picture a month. Everything electrical and the power from which it is derived will be carefully depicted, as it is planned to photograph more than 500 industries, to show 300,000 different articles, and to enlist the services of 50,000 persons engaged in the production or mechanical end of these industries.

These pictures will show not only effect, but wherever possible, cause, and the manner and sources from which the power is derived. This is to be done by means of the "Mechanigraph," by means of which perfect replicas of bits of mechanism not easily photographed are made of a specially prepared fibre-board and animated by hand before the camera. Animated technical drawings are also being prepared. Plans are being completed to send these pictures all over the world. In addition to this, they are to be used in schools for purposes of instruction.

A report issued by the Bureau of Memorial Buildings of the War Camp Community Service, some time ago, showed that 281 communities had definitely decided upon war memorials in the form of community buildings. Several hundred more communities were at that time considering this memorial plan seriously. These contemplated and, some of them, completed war memorials range in size from the community bungalow to the civic center.

Most of them will use a variety of community activities. The entertainment feature will include moving pictures. This should afford the community moving picture worker a habitation and a home for his screen activities that will go beyond anything he has yet had.

Three thousand people have seen the free pictures at the Des Moines, Iowa, playgrounds, during one month of the past summer.

Instructional Films and Where to Get Them

New Releases of Travel, Literary, Industrial, Topical and Comedy Subjects

Films for the Church, School and Club

The following list of endorsed pictures, received and listed by the National Motion Picture League of New York, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these monthly lists the general public may select a high-class show, schools and churches may arrange suitable programs and theater managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.

FAMILY FILMS

Recommended for young people and adults

Sweet Lavender. Reels, 5; exchange, Realart——Mary Miles Minter. In first part cut scenes and sub-titles referring to silverspoon and sub-title, "Son-of-a-gun."

The Secret Gift. Reels, 6; exchange, Universal——Lee Kohlmar and Rudolph Christians. A story with two character parts; one the sympathetic, kindhearted man, the other the man of finance, determined to conquer.

Edgar Camps Out. Reels, 2· exchange, Goldwyn——Booth Tarrington's Edgar Comedy.

A City Sparrow. Reels, 5; exchange, Famous Players-Lasky Corp.——Ethel Clayton. In part 1, shorten scenes of vaudeville act. In parts 2 and 5, cut sub-title, "But you can never become a mother."

Merely Mary Ann. Reels, 5; exchange, Fox——Shirley Mason. In part 1, cut sub-titles, "I wish to Heaven"—"Devilish highbrow"—"I'll plunge a knife," etc. In part 2, cut death scene. In part 5, cut fight to flash.

Rings and Things. Reel, 1; exchange, Universal——Neal Burns' Comedy.

Bobby Bumps in "A Trip to the Moon." Reel, ½; exchange, Famous Players-Lasky Corp.——Animated comedy cartoon.

Knights of the Square Table. Reels, 4; exchange, New Era Films, Chicago——Boy Scout propaganda picture.

The Boy Who Cried Wolf. Reels, 2; exchange, New Era Films, Chicago——Comedy-drama. Story by Richard Harding Davis, depicting the adventures of a Boy Scout.

Incorrigible Corinne. Reels, 2; exchange, International Church Film Corp., New York.

Mr. Zippy Buys a Pup. Reel, 1; exchange, International Church Film Corp.——Comedy cartoon.

SCENIC

Tropical Nights. Reel, 1; exchange, Educational Films Corp. of America——Robert C. Bruce Scenic.

The Tamer the Wilder. Reel, 1; exchange, Educational Films Corp. of America——Chester-Outing Scenic. Canadian scenes, showing herds of Buffaloes and Moose; from the Antilope Scientific Association, of Yellowstone, marmots, sea gulls and bears.

An Ex-Cannibal Carnival. Reel, 1; exchange, Beseler Educational Film Co.——Chester-Outing scenes from South Sea Islands, Luveka, the ancient city in Fiji, primitive "Bau," the ancient stronghold of the Cannibal Kings, life and habits of natives.

A Painter's Paradise. Reel, 1; producer, Prizma; exchange, Selznick—Prizma color scenic of the little village of Concarneau in Brittany.

Mountaineering Memories. Reel, 1; exchange, Beseler Educational Film Co.——Chester—Outing scenic. The Assiniboini Mountains in Canada.

Between Friends. Reel, 1; producer, Ford; exchange, Goldwyn——Rio Grande, the national boundary line between United States and Mexico, El Paso, Franklin Mountains, the old and original Fort Bliss, the modern Fort Bliss, State University of Mines, Jauriz, the Agricultural College, Garrison and Custom House, etc.

Statia with the Past. Reel, 1; exchange, Beseler Educational Film Co.——Chester—Outing Scenic. Statia, West India Dutchtown, life and customs of inhabitants.

Charles Urban's Movie Chats, No. 11. Reel, 1; exchange, State Right Exchanges——The Fall of Niagara, Horseshoe Falls, American Falls, Maid of Mist, railroad crossing one of the three bridges, Canadian Government building power plant, to utilize the water-power; Shellmont, Tenn., underground caves, relics left by Indians, who at one time inhabited the caves; pictures from Washington, D. C., the Zoological Park, the Executive Mansion, buildings of the Department of State, Army and Navy, Washington Monument from the Botanical Gardens, the Capitol, White House and Washington Monument at sunset.

Pin-Feathers and Pickanninies. Reel, 1; exchange, Beseler Educational Film Co.——Outing-Chester. Pictures of birds, the paradise bird, flicker, baby night hawks, yellow warblers, sparrows, pheasants, band-tailed pigeons, mourning dove, blue jay, terns, black skimmers, blue heron, white heron, pelicans, black necked stilt, etc.

Wanderlust. Reel, 1; exchange, Educational Films Corp. of America——Robert C. Bruce Scenic.

Chosen Waters. Reel, 1; exchange, Educational Films Corp. of America——Fishing trip. South Sea Naiads, scenes from Samoa.

Ascending Cocovada and Sugar Loaf Mountains. Reel, 1; producer, Kineto Co. of America; exchange, State Rights——Kineto Review No. 21. Rio de Janiero, Brazil, boarding electric car in Rio for a trip to Cocovada Mountains (height 3,800 feet), passing through tropical forests on the mountain slopes, glimpses of Rio and its surroundings, steep ascent made by joining car to cog-wheel engine similar to that used in the Swiss Alps; to reach the top of Sugar Loaf (height 1,260 feet) it is necessary to enter car of the "Teleferica" cable system, extensively used in Northern Italy, car proceeds in mid-air for a distance of 1,900 feet to first station. An impression of Sugar Loaf from Rio.

Charles Urban's Movie Chats, No. 5. Reel, 1; producer, Kineto Co. of America; exchange, State Rights——Fifty motorcycle contestants start race, speeding over beautiful roads of England; a game of English billiards; British Jackies contest in extensive "Obstacle Race"; Royal Yacht Club at Cowes, Isle of Wight; start of Royal Yacht Races; scenes of the French coast near Dieppe; sunset at Sea (from beach).

A Trek Into Swaziland. Reel, 1; producer, Prizma; exchange, Select——Scenes from South Africa, showing life and habits of natives.

HISTORIC

The Victory Pageants of London, Paris and New York. Reel, 1; producer, Kineto Co. of America, New York City; exchange, State Rights Exchanges——London, July 19, 1919, Statue of Nelson in Trafalgar Square, representatives of the Allied Forces passing the Admiralty Arch in the Mall, etc. In Paris, July 14, 1919. The Victory Pageant passing through the Arc de Triomphe down the Champs Elysees. In New York, the Victory Pageant of March 25, 1919, when the whole nation paid homage to its victorious troops. In New York, September 10, 1919, General John J. Pershing leads the victorious Americans down Fifth Avenue.

Gratitude. Reel, 1; exchange, Pathé——The great Paris Parade of July 4, 1919. General John J. Pershing and other leading heroes of the late war, at the Statue of Lafayette, speeches made by Marshal Joffre, General Pau and the United States Ambassador, Hugh Wallace, the French Choral Society singing the "Star Spangled Banner," thousands of children, each carrying an American flag.

Battle of the Marshes. Reel, 1; producer, Kineto Co. of America; exchange, State Rights Exchanges——Kineto Review No. 8, Salt Marshes of the rivers Piave and Livanza, owing to the swampy character of the ground large naval guns and howitzers were mounted and fired from barges, concealed by reeds, using liquid fire to clear hidden machine gun nests, the evening of November 4, 1919.—Austria capitulates.

Frenchifying Metz. Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corp.——Metz in Lorraine, changes made since the armistice, German statues that have been demolished, the Deutches Thor built in 1445, German soldiers working for the French, carding wool and harvesting grain.

(*Continued on page* 28)

Jimmy's Prayer

THE FIRST MOTION PICTURE OF A NEW TYPE PRODUCED ESPECIALLY FOR THE CHURCH

A STORY OF TODAY—FILLED WITH HUMAN AND DRAMATIC INTEREST—SHOWING THE VICTORY OF A CHILD'S SIMPLE FAITH OVER THE DOUBTS AND THEORIES OF MEN

A PICTURE OF UNIVERSAL APPEAL

A MESSAGE TO YOUNG AND OLD—RICH AND POOR—CHRISTIAN AND HEATHEN

OF SPECIAL INTEREST TO SUNDAY SCHOOLS AND BIBLE CLASSES

WRITTEN AND PRODUCED BY
REV. O. HAGEDORN
Author of "AFTER THE FALL"

DISTRIBUTED BY

VICTOR SAFETY FILM CORPORATION

710 FIRST NATIONAL BANK BUILDING
CHICAGO, ILL.

Using Moving Pictures in the Church

From the Minister's Viewpoint

Correspondence with the Editor

THESE letters carry such a helpful message and are so full of suggestions for other film users or prospective film users that they are printed here where they will reach and help others. What has been your experience? Why not "pass it on" as suggested in the second moving picture sermon outlined below? Correspondence is solicited.

What I Think Are the Greatest Present Day Needs

Editor: MOVING PICTURE AGE:

I find your paper very helpful. As I see it, the greatest need which we community workers now feel is for dramatic features in two or three reels, instead of five or more as at present. We naturally want to use the educational material most—travel and industrial pictures and news features, such as Burton Holmes, Fords, Red Cross, Pathe and other news services. The features are only "pullers" from our standpoint. A seven or eight reel program, with a five or six reel feature, leaves only a couple of reels for the sort of stuff in which we are most interested.

Then we want clean, one-reel comedies. I tried two of the ——— but they didn't measure up to our standard. One showed a boy dodging his household chores, the other was built around the fact that the hero borrowed a pair of his sister's drawers to use as bathing trunks. Neither of these give the youthful mind the sort of suggestion which we want to put there.

If some producer would give us two or three reel features and one reel comedies, we could make up a good seven or eight reel program with a variety of features which would satisfy the old as well as the young. The only satisfactory comedies I have found are the Drews, which are too old for the children's comprehension, and two reels in length, so that if we use these with a feature, we can have no educationals; and if we eliminate the feature we lose the crowd which wants a bit of the dramatic element.

Yours truly,

Rev. G. E. Richter, pastor.

Maple Avenue Methodist Protestant Church, Stamford, Connecticut.

A Catholic Clergyman's View

Editor: MOVING PICTURE AGE:

The Catholic church authorities do not use motion pictures as extensively as they are used by other denominations. In many parishes the halls for showing these pictures are lacking, whilst the churches are considered too sacred for conducting therein any kinds of shows. Moreover, most of the pictures now on the market are not clean or good enough for clergymen to show them to their people.

Still there is also a demand for motion pictures among Catholics. They are demanded in towns and cities to keep the people away from bad picture shows. They are demanded in the country as the main amusement available, especially for young people. Many Catholic pastors have, therefore, built a parish hall or fitted up a parochial school for picture shows. The main troutle that confronts them is how to get clean, and at the same time interesting, pictures. No Catholic diocese in this country has so far an official censor board for films. Some private concerns, especially in New York and Chicago, tried to censor pictures for Catholics, but with little success. The National Catholic Welfare Council in Washington promised to publish from time to time a list of clean films, but so far nothing has been done in the matter. A number of Catholic pastors commenced, therefore, to exchange such a list among themselves. If they came across a good picture they notified others of it, and in this way a number of films were secured that could safely be shown in Catholic halls. To these came the four excellent pictures published by the Catholic Art Association of New York. This company of Catholic artists is at present the main hope for Catholics in this country to get truly Catholic pictures in the course of time. Lately the writer of this article, being short of good films recommended by Catholics, commenced to select pictures recommended in the MOVING PICTURE AGE and so far found all of them fit to be shown to his parishioners. Not that all of these pictures are entirely free from every objectionable feature from a Catholic standpoint, but they are decent at least.

In the October number of the MOVING PICTURE AGE a list of films is promised for the middle of November. If this list proves satisfactory to pastors, a great service will be done to Catholics. The only difficulty is that Catholics are much stricter in certain ways, in censoring pictures, than non-Catholics. The writer suggests that all Catholic readers of this letter, and especially Catholic clergymen, report clean pictures which they have seen to the said magazine for publication. This may greatly help to remove, in the course of time, one great drawback why Catholics do not have more picture houses. There can be no question about the great gain that would come to Catholics from picture shows properly conducted.

Yours truly,

Father P———

Society for Visual Instruction Formed

AT a meeting of representative educators and industrial and educational film producers, held in New York City on October 2, it was voted to organize a permanent society for visual instruction, name to be selected later. The work of the special committee appointed by Dr. Crandall, director of visual instruction, Board of Education of New York City, had opened the way for starting visual instruction in the schools but it became evident that a permanent organization was needed to stand back of the director and in all possible ways extend the work of visual instruction throughout Greater New York. Dr. Crandall was elected president and his assistant, Miss Rita Hochheimer, was made secretary of the new association.

The president was empowered to appoint two committees—one on constitution and by-laws and one on name. The meeting voted that the new organization affiliate with the Federation of Teachers' Associations and that a committee be appointed to investigate into the requirements of affiliating with the Academy of Visual Instruction and the advantages to be derived therefrom.

The question was raised at the meeting as to the advisability of the new organization's being represented at a meeting of the national organization of fire underwriters which meets to consider the question of portable projectors and films in the schools. The matter was referred to the president and secretary with power to select one or more individuals to co-operate with them in their investigation as to what steps should be taken.

A committee was appointed to secure representation from other organizations, such as the women's clubs and Rotary clubs, to be present at any meeting of the Board of Estimates, to ask that the appropriation for visual instruction in the schools be not reduced. The president was asked to appoint a publicity committee to make known the value of visual instruction and to secure the assistance of lecturers, writers, and make use of other means of publicity to the same end.

A Film for the Catholic Auditorium
IN THE DAYS OF ST. PATRICK

"There is only one St. Patrick—but his admirers are numbered by millions."

In Five Parts and an Epilogue

Produced in Ireland upon the actual spots recorded in history by the Kilester Productions under the personal supervision of Norman Whitten with the research and assistance by Rev. W. Mc Sweeney of Dublin.

"IN the days of St. Patrick" you live through the remarkable history from the very birth of the Saint to his death at the age of 120 years.

The picture is authorative, and more fascinating and interesting than a novel. You see the costumes and people of the day. You see St. Patrick convert the pagans —you see him mount the Hill of Slane and kindle the first Paschal Fire. You can realize his God-given power over the Druids. You see the Courtiers, Kings and others fall at his feet converted to Christianity. The Epilogue shows the sacred places upon which St. Patrick trod in Ireland as they are today.

This film is *not* a propaganda and has nothing of a political nature in it. It is strictly a religious reproduction of the life of one of the greatest Saints. This inspiring picture can be shown in any Church or Institution.

By special arrangement it is now being shown throughMatre's Library of Films. Write today for further information, at the same time advise us about what date you wish to show the films.

Matre's Library of Films

A comprehensive series of Films reviewed from a Catholic viewpoint. Send for full information on "The Rosary," a story that will live forever. Send for our complete list of films.

MATRE'S LIBRARY OF FILMS

76-78 West Lake Street
CHICAGO, ILLINOIS

Fox Film Used in Church Service

"OVER the Hill," the William Fox production of Will Carleton's famous poem, is evidently destined to become popular as a church film. Rev. Lincoln H. Caswell, pastor of the Crawford Memorial Church, New York City, has already used it as the subject for a sermon. Rev. Dr. Henry R. Rose, pastor of the Church of the Redeemer, Newark, who has also used this picture, speaks very highly of it.

"It is a beautiful picture with a wonderful sermon," declares Dr. Rose, "and one that really needs but little emphasis by me. In truth, the picture speaks for itself, and with the aid of the slides taken from the picture as it is now being shown in New York, few words will be necessary to bring out the wonderful story of mother love and of mother sacrifice."

Dr. Rose will occupy pulpits and lecture platforms both in New York and in New Jersey while giving the same lecture on "Over the Hill."

Teaching Safety in Newark Schools

ONE of the most unique motion pictures ever produced outside of the motion picture theater field is the drama entitled, "Knights of the Crossroads." The entire cast of this picture was supplied by pupils of the schools and the faculty of the Newark Board of Education whose visual instruction department was the producer of the feature. One of its teachers, Miss Helen Grace Doherty, was the author of the scenario and also directed the pupils and the action.

Safety educational work which is now receiving the attention of the officials of schools in a great many cities, in order to lessen the vast number of daily street accidents, was the prime movement around which the theme of the production is built. It has been embraced as a part of the safety educational program of Newark's Board of Education. This photoplay depicts the organization and work of the public school safety patrols and will be used continuously in this work in the schools of Newark and other cities.

Instead of completing this photoplay as a series of perfunctory titles and pictures the film is an interesting, dramatic story of the accomplishments of the safety patrol under the leadership of their chief, Michael. The patrol boys are opposed by the rougher element in the school, and the climax is reached when Sammy (the small brother of Bll, one of the toughs) is rescued from in front of an automobile by Michael. Bill himself then is won over to the services and endeavors of the patrol. A strong lesson is taught in a simple natural way.

Educational Films Available Without Cost

MANY industrial and commercial companies in the United States have valuable moving-picture films in their possession which they are willing to loan temporarily to schools, colleges, universities, chambers of commerce, women's clubs, and other organizations. These films have a decided educational value. When the films are available, borrowers are expected to pay transportation charges on them in both directions and to guarantee their return in good condition. The companies forbid the use of the films for profit. To enable schools and other institutions to secure them, the Bureau of Education has issued a leaflet (Extension Leaflet No. 2), prepared by Dr. F. W. Reynolds, of the extension division of the University of Utah, entitled "Motion-picture films of educational value in the possession of associations and commercial and manufacturing companies." The leaflet gives the names of firms, subjects of films, and number of reels.

Overcoming Objections from Inside and Out

(*Continued from page* 10)

the services of worship exclusively. In buildings where the main auditorium is the only one available, I would use it. But in those cases, as a general rule, the appearance of other entertainments has accustomed the people to such a use. We never use any picture at Simpson that has not been carefully inspected. One blunder at this point will ruin the work of months. Our pictures are inspected by a committee and the final passage is the verdict of a group. If you have a particularly sensitive person, put him or her on this committee. They will soon see the problem in a sensible way.

The second objection—that pictures in the church is an endorsement of pictures everywhere—is easily answered. The children are going everywhere anyhow. They are seeing the good and the bad. If the church does nothing to teach the child to discriminate, then the church herself is at fault. But does the church's use of selected pictures give sanction to all moving pictures? No! The church organ does not sanction "jazz." The Sunday school library is not an endorsement of "yellow backs" and "dime novels." The Church orchestra does not lend approval to the lewd in music. Thus far the church has either ignored the question, condemned pictures wholesale, or begun in a modest way a campaign of education. I believe the latter is the wiser course and have organized our work accordingly.

The third objection—the financial reason—varies with conditions. So far as my own work is concerned, I would as soon organize without a piano as without some projection apparatus. I believe that pictures are essential—not as a luxury but as a working medium. It is not a question of whether or not they will pay—it is a question as to whether or not they are needed. I believe that people will pay for the thing that delivers results. I have never known any church to abandon the use of pictures because they did not pay, however. We have financed all of our picture programs with loose collections. No admission has ever been charged for any picture. That is a fixed rule with us.

Should Church Movies Produce Revenue?

I am frequently asked, "Can we make the pictures produce revenue for our other work?" My answer is only a personal opinion—but it is a fixed opinion. Pictures probably would produce revenue for the other work of the church, but the church has no moral right to use them for that purpose. I do not believe that the Church has a moral right to commercialize the social instinct of the people. Its success has been built upon voluntary giving. When it departs from that principle it has lowered its standards. If the people pay admission for the church "movies," they will judge the church as a commercial institution. Then the spiritual opportunity has been lost. When the work is carried on as contribution to the community, it is so respected and so appreciated.

In addition to these facts, there are other conditions to be considered. When the church begins using pictures for revenue, the theaters have a just ground for complaint. The film exchanges are entitled to charge their regular rentals which are usually considerably higher. The union operators will make their demands. The city has the right to levy taxes and licenses—the church has lost its significance as a public institution.

Perhaps this paragraph should have opened this discussion, rather than to have closed it. But we have come to the most important consideration in the entire matter: What is the purpose of the church in entering the picture business? To state the matter briefly, I believe the ideal which should guide any church in developing a policy must be the ideal of service. If the church is to get into the picture business it must be for the purpose of rendering a service thereby. Perhaps the service will consist of attracting attention to the other activities of the church, more closely related to the spiritual needs of the individual. Perhaps it will be the education of the "picture conscience" of the individual or the community.

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Film Text Books for Visual Instruction

(*Continued from page* 18)

Competitive bids were opened and as a result a contract received to carry on the service. The first course will be biology and consists of 22,000 feet of motion pictures made up from the productions of six different motion picture companies and some government pictures.

The second course is North American geography and consists of some 51,000 feet taken from productions of all manufacturers. Other courses in English, American history, commercial and South American geography and chemistry will follow immediately, as they have been prepared by committees of teachers and only await official action to start them off.

The pictures will be shown in ten schools in New York City during the balance of the fiscal year, at the end of which time they will be gradually added to and circulated among a greater number of schools. It is estimated that within a few years a quarter of a million dollars will be spent annually on the New York City schools for motion pictures.

Arrangements are being made rapidly for the establishment of distributing centers throughout the whole of the United States and abroad, so that the New York curriculum, as a nucleus, may be adapted to local school conditions in every part of the Union.

Fifty Dollars Reward Offered

A SHORT time ago a man posing as Warren J. Armstrong secured a 200-ft. Universal camera with dissolve from Burke and James, Inc., paying for it with a spurious draft. He also left an unpaid account at one of the principal hotels in New York City under the name of J. J. Kumler.

This man is about 5 ft. 8 in. tall, of slender build, has thin features, and black hair which he parts in the middle. He is of gentlemanly appearance and claims to be connected with the Smithsonian Institute, Washington, D. C., engaged in volcanic research work. This item is published to prevent others from being defrauded and, if possible, to secure the arrest of the man. A $50 reward is being offered by Burke and James for the return of the camera in good condition.

Recent Films That Boost Safety

EXHIBITIONS of several interesting motion picture films on safety subjects were given at the Ninth Annual Safety Congress recently held in Milwaukee. The first picture—a two reeler—was "The Hand of Fate." It shows an old man, symbolizing Fate, recording in a book the events in the life of a young man from babyhood on. Two crises develop in which the character, first in boyhood and later in young manhood, is apparently killed as a result of an accident, but in each case the hand of Fate is stopped just as he is writing down the fatal record, by the hand of an invisible character which is projected over his shoulder. It finally is revealed that this invisible character is "Safety" and the idea is clearly brought out that the safety engineer can actually reverse what would otherwise be a record of disaster and death. "The Hand of Fate" was produced by the Paramount studio for the Liberty Mutual Insurance Company of Boston, which presented it at the Congress for the first time.

On the same program the Integrity Mutual Casualty Company of Chicago presented a film entitled, "The Shadow." This film depicts the type of accidents which most frequently occur in five industries and the best methods of avoiding them. The five industrial plants treated are a flourmill, a printshop, a woodworking shop, a laundry and a foundry. The pictures were taken in plants in and about Chicago.

The second moving picture program was headed by the picture, "Bulletin Seventy," presented by the New York Central Railroad. In three reels it illustrates safe and unsafe practices for railroad workers. It was prepared by Marcus A. Dow, General Safety Agent of the New York Central.

On the same program was the film, "Knights of the Crossroads," presented by the Newark, N. J.. Board of Education. This picture shows patrol work in the public schools and the co-operation of the police department to make the streets safe.

Other safety and welfare films shown were: "The Awakening," supplied by Employees' Mutual Liability Insurance Company, Wausau, Wis., and "Industrial Hygiene and Sanitation," one of the films used by the Ford Motor Company of Detroit for carrying on its program of welfare work among its employees.—National Safety Council News.

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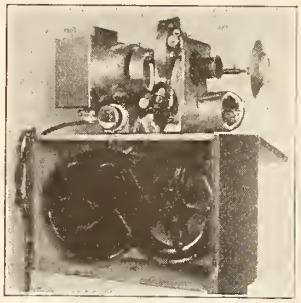

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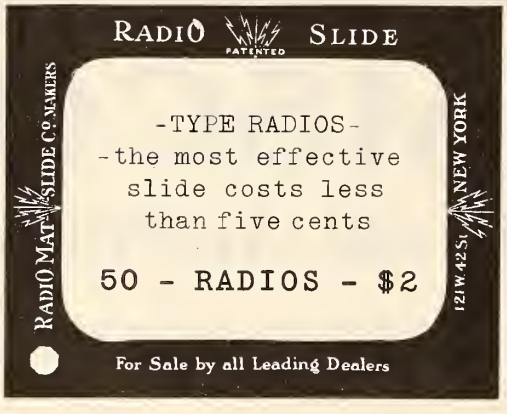

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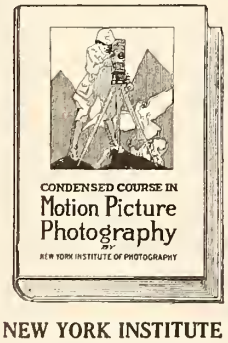

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Instructional Films and Where to Get Them

(*Continued from page 22*)

Battlefields of France. Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corp.——Scenes of the battlefields around Lens, Chinese soldiers and games, hunting for unexploded shells and recovering barbed wire, German prisoners.

INFORMATIONAL

Pathe Review, No. 69. Reel, 1; exchange, Pathe——Pathecolor scenes from France; Novograph slow motion photography, fencing; Ditmars' film, curious traits of distant cousins, monkey given toys to play with.

Pathe Review, No. 70. Reel, 1; exchange, Pathe——Pathecolor, four-legged detectives, pictures showing how weasels are trained; Novagraph slow motion photography. Mr. Flip-Flop, an expert in twirling a stick; Grecian Festival Dance; the "Sunshine Berries," picking strawberries; Pathecolor, "The Song of the Sea Ghost," scenic.

If You Could Shrink. Bray Pictographs, 451. Reel, 1; exchange, Goldwyn——Showing how things would look if you were only one foot tall. Cut cartoon.

The World's First Scientific Harness. Bray Pictographs, 452. Reel, 1; exchange, Goldwyn——Showing the advantage of using the scientific harness; measuring your intelligence; "close-up" views of snails; comedy cartoon, "Dud the Lion Tamer."

Charles Urban's Movie Chats, No. 8. Reel, 1; producer, Kineto Company of America; exchange, State Rights Exchanges——Scenes from a sanitary dairy in England, girls do most of the work; pictures of snails, common garden snail, pound snail, field snail, showing the strength of snails.

Pathé Review, No. 71. Reel, 1; exchange, Pathé——Pathécolor, scenes from France; "Suds for Sunday," making toilet soap; fishing scenes from Yokohama, Japan; Hy Mayer's drawings, dogs.

For the Future. Recl, 1; producer, Ford; exchange, Goldwyn Pictures——Pictures from a self-supporting industrial school in Michigan, printing, cabinet-making, making their own shoes and uniforms, barbering, gardening, sports, music by their own band, Sabbath day.

The Birth of a Butterfly. Reel, 1; exchange, Beseler Educational Film Company——The caterpillars devour their food in a rapid, business-like way, the chrysalis is seen to burst at its base, and gradually the butterfly emerges, head downward, the gorgeously colored wings grow from mere crumpled masses and are finally opened to their full expanse—ready for flight; various species of the butterfly. The Ephemera, or Day Fly, in its mature form, the larva greatly enlarged, larva transformed to a nymph, the nymph to become a perfect insect, must first shed its shell, the Day Fly emerges, leaving its shell behind, darts into the sunshine.

The Fly Pest. Reel, 1; exchange, Beseler Educational Film Company——Flies lay their eggs in garbage, in a few hours eggs hatch into maggots, maggots one hour old, seven days old, full grown maggots of house fly, entering earth to become pupæ, maggots changing to pupæ, the pupæ stage one day later, the fly emerging wingless from the earth, eleventh day, the fly full grown, fly taking syrup from needle point, a fly's tongue, foot of a fly, how flies carry contagion, how the fly spreads tuberculosis, etc.

New Screen Magazine, No. 84. Reel, 1; exchange, Universal——Showing the use of "Lady Bugs" to destroy the "Mealy Bug"; submarine foolers, camouflage drawings; how to have your picture taken, by Lillian Russell; the house of a thousand wonders, the Smithsonian Institution in Washington, D. C.; comedy cartoon, "Why Dogs Leave Home."

Hawaii. Reel, 1; producer, Prizma; exchange, Select——A trip to our picturesque islands of the Pacific, scenes of the coast of Hawaii, sugar cane industry, the Kona coffee district, making of poi, the popular native dish, a Hawaiian feast of fish poi and melon, dancing, etc.

Pathé Review, No. 72. Reel, 1; exchange, Pathé——Pathécolor, scenes from Dinan, famous old city of France; Novograph slow-motion photography, a tea party for one, juggling; canning green peas for the winter, harvesting, the cannery, machine that shells the peas, first washing, grading machine, boiling, actual canning, adjusting the tops, sealing the cans, etc. The Dance of Siam.

Pathé Review, No. 73. Reel, 1; exchange, Pathé——Pathécolor, scenes from Portugal; Novagraph film, juggling hats "slowed" down eight times by the Ultra Rapid Camera; Pathécolor, Ghost Flowers; pictures showing trick short measure baskets and standard size baskets; Hy Mayer's Travelaughs.

New Screen Magazine, No. 81. Reel, 1; exchange, Universal——The evolution of a dragon fly; fashions de luxe; Uncle Sam's standards, from the Bureau of Weights and Measures in Washington; Futurist movies (General Pershing).

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New Screen Magazine, No. 85. Reel, 1; exchange, Universal——Dirt that makes an industry, showing the use of Fullers' earth; making dirty water clean, scientific experiment; cut Adventures of Cinema Luke.

The War on Mosquitoes. Reel, 1; exchange, Beseler Educational Film Company—The mosquito lays eggs which are regularly assembled and float on the surface of the water, the egg hatches out into a "wriggler" or "larva," the larvæ swimming in the water, keep to the surface of the water and breathe the air through tubes in their tails, larva becomes nymph, the full-grown mosquito. Cleaning out a typical breeding place before filling with dirt. Marshes should be ditched, cutting ditches with a hand tool, the crop is made possible by draining the marshes, machine for cutting ditches.

Our Feathered Friends. Reel, 1; exchange, Beseler Educational Film Company——The sparrow hawk feeding her young, reed warbler, rooks, hedge sparrow, blackwings, hen and chickens, dipper, sedge warbler, peacock, Chinese pheasants, etc.

Saba the Astonishing. Reel, 1; exchange, Beseler, Educational Film Company——Chester-Outing, Saba, in West India, inhabitants of Dutch origin, but speak the English language, making lime juice and lime oil, everybody has a sugar factory in his own home yard.

NEWS

International News, Vol. 2, No. 59. Reel, 1; exchange, Universal—Marion, Ohio, Senator Harding as a baseball fan; Philadelphia, shipload of wild animals arrive from Africa; New York City, Russian refugees at the Zoological Park; Cork, Ireland, pictures of Lord Mayor Terence MacSwiney. Cut cartoon.

International News, Vol. 2, No. 60. Reel, 1; exchange, Universal——Benton Harbor, Mich., Jack Dempsey the champion; Cambridge, Mass., Harvard students practice football; Olmstead, British battleship Vindictive raised from the harbor of Zeebrugge, to be made into a memorial to the bravery of the men who blocked the harbor to the Germans; Fort Sheridan, General Wood and Senator Harding; Rockport, Mass., testing railroad guns; New York City, the New York Cotton Exchange; Washington, D. C., Department of Commerce, try out samples of paper clothes sent over from Germany; Antwerp, Belgium, pictures from the Olympic games.

Pathé News, No. 73. Reel, 1; exchange, Pathé——Fort Sheridan, General Leonard Wood and Senator Harding; Mexico, General Obregon elected president; Benton Harbor, Mich., Dempsey still the champion; Antwerp, Belgium, pictures of the Olympic games; New York City, first Spanish warship here since the Spanish-American War; Rockport, Mass., trying out Howitzer railroad guns; Vancouver, Canada, novel water merry-go-round; Hoboken, Leviathan rotting at dock.

Pathé News, No. 75. Reel, 1; exchange, Pathé—Detroit, Mich., "Miss America" winning the gold challenge cup of the American Powerboat Association; Paris, President Deshanel resigns; Colorado Springs, the second Pikes Peak National Hill-Climbing Race; pictures from Belfast, Ireland; New York City, Estrid Ott, Danish Girl Scout on trip around the world; New York City, scenes from the explosion in Wall strect.

International News, Vol. 2, No. 63. Reel, 1; exchange, Universal——Belfast, Ireland, troops in command, Mrs. Terence MacSwiney; Syracuse, auto race, Ralph De Palma, winner; campaign snapshots from different parts of the country; New York City, scenes from the explosion in Wall street; Lucerne, Switzerland, ex-king of Greece and family.

International News, Vol. 2, No. 64. Reel, 1; exchange, Universal——Camp Jackson, S. C., Uncle Sam tries out caterpillar guns; Paris, Premier Alexandre Millerand elected president; Mineola, L. I., trotters compete; New York City, students at Columbia in football training; New York City, aeroplane views of the city.

Pathé News, No. 79. Reel, 1; exchange, Pathé——Cleveland, American Legion holds second conference; Major-General Leonard Wood as honor guest; Miss Mabel T. Boardman, first woman to be appointed a commissioner of city of Washington, taking the oath of office; Boston, 24 aliens to be deported; Paris, motorcycle aeroplane; Gavola, Italy, earthquake disaster.

International News, Vol. 2, No. 65. Reel, 1; cxchange, Universal——Birmingham, Ala., start of the national balloon race; Albany, N. Y., rent payers storm the capital; scenes from Cork, Ireland; Peoria, Governor Cox's train wrecked, Cox safe and sound looks over the wreckage; pictures of England's first towership.

International News, Vol. 2, No. 68. Reel, 1; exchange, Universal——Marion, Ohio, Senator Harding greets women voters at his home; New York City, oil tanker blows up; New York City honors heroes in the fire department; New York Zoological Park, wild sheep to be deported to South Africa; Bolshevik soldiers who crossed the German border interned and disarmed; Passaic, N. J., lumber yard destroyed by fire; Brooklyn, scenes of the third game of World Series.

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PROJECTION, FILMS, FINANCES

Educational Films in Pawtucket

By James N. Emery
Supervising Principal District No. 8

"I CALL that glorified supervised study," commented a teacher at the close of a session where more than 300 pupils sat for over an hour without uneasiness or restlessness, while the moving picture screen led them through the largest cotton mill in the world, and traced the intricate processes, from cotton boll to finished gingham dress.

In the last year, with the full approval and encouragement of the school authorities, certain of the larger grammar schools in Pawtucket, R. I., have taken up the work of visual instructions in a thorough fashion, and have made it part of the school course. In the James C. Potter school regular periods are given to this purpose once or twice a week, with both moving picture projector and stereopticon playing a prominent part. The time required for this purpose is taken from the geography, language and history periods, and results in the vitalizing of all those subjects.

Every Wednesday afternoon, for the last hour in the day, the entire school, so far as part-time conditions permit, is gathered in the school auditorium, and from two to five reels of films shown, accompanied by brief comment when desirable. While the work is primarily for the upper grades, the youngsters in the primary grades have followed the screen closely, and absorbed much more than would be expected.

How Industrial Films Are Used for Education

The films include industrials, travelogues, scenics and miscellaneous that might be classed as propaganda, including hygiene, safety first, health crusade and gardening. A sample program included a three-reel production of the story of a loaf of bread, tracing this great industry from the wheat-field to the baker's counter; another showed the mining and packing of salt; and a scientific film showed the formation of the earth and sun from a glowing mass of fire, the gradual cooling of the earth's crust, and the formation of oceans and continents. The program frequently closes with five minutes of animated cartoons, and the pupils quickly distinguish between real humor and slapstick nonsense.

We have a regular weekly service of two reels from one of the leading commercial houses. This nucleus is supplemented by films from the various government departments, the state board of health, large industrial concerns and miscellaneous sources. The great manufacturing companies have been very generous in loaning us films which have been valuable in giving a clear understanding of the complex processes of modern industry. Once each week the pupils of the higher grades have been required to give a summary of from 200 to 400 words of one of the films they have seen. This affords excellent material for language work, as well as training in observation and expression. Supplementary reading is suggested and encouraged wherever possible.

Naturally, it has not been possible to follow the order of the textbook on the screen. Of course, the ideal way is to have a library of films available for use as the subject is taken up in the text, but this is beyond the resources of a small city. This lack of systematic treatment is by no means as important as it appears in theory. Whenever possible a bulletin and synopsis of film to be shown during the coming week has been placed in the hands of the teachers together with suggestions and references for collateral reading. A later review or orderly presentation, in its proper place in the text, makes the study of coal mining, for example, something which the pupils can talk about with real understanding.

(*Continued on page 32*)

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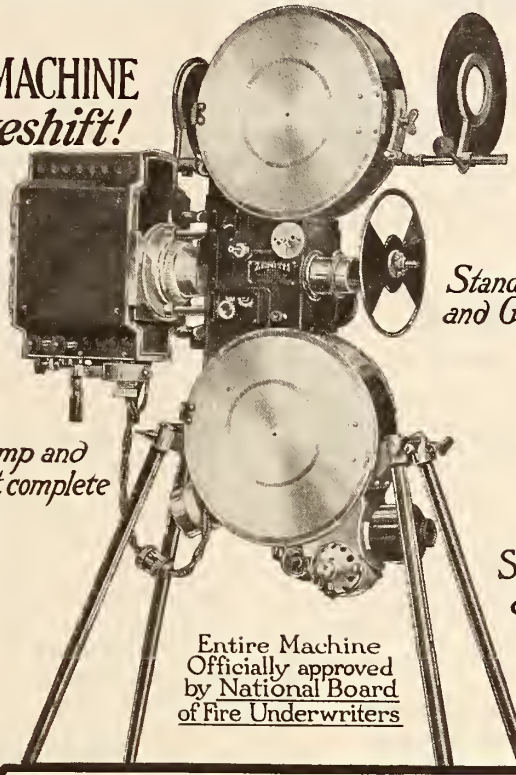

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(Signed) BERTRAM WILLOUGHBY,
Pastor First Congregational Church, Osage, Iowa.

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"I am looking forward with pleasurable anticipation when I shall use it in my own church. My plan is to use it for the four Sundays in November, during which time I shall plan my special evangelistic meetings.

"God speed you in your most helpful work in the cause of a pure and uplifting evangelism."

(Signed) G. W. SHEPHERD,
Pastor First Christian Church, Atwood, Ill.

"The Great Miracle"

(Another Colossal Six Reel FEATURE—A companion to "Satan's Scheme")

COMMENTS FROM THE PRESS

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PARAGON FILM BUREAU

1127 E. 43rd St., Chicago, Ill.

Educational Films in Pawtucket

(*Continued from page 30*)

The motion picture projector is not the only means of instruction. Much of the geography in the upper grades is taken up by the school's collection of more than 1,300 lantern slides and 1,000 stereoscopic views. This collection is especially rich in scenes of the regions of Asia, South America and Africa. The majority of the slides were secured with funds raised by the pupils. A favorite method is for the class to develop a lesson from one of the geographical readers, flashing at frequent intervals the scenes referred to in the text on the screen. At other times the slides form the basis of an illustrated talk by the principal, while a third method is to present the slide upon the screen and encourage general class discussion about it. A slide has remained on exhibition for nearly half an hour before the spirited discussion came to an end, and the details about the life and customs of the people in that picture had been absorbed. Geography means something to pupils in this method of presentation.

Using Slides in School Work

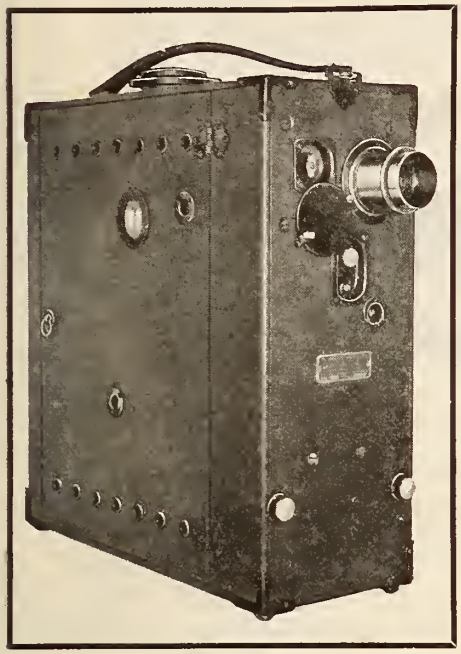
The apparatus for visual instruction in this city represents a heavy investment. A liberal proportion was supplied by the School Committee, but in practically every instance the schools themselves raised a substantial part of the sum required. In the grammar districts the present equipment includes two standard motion picture projectors, one Power 6B and one Simplex, both motor-driven, and with arc lamps; eight stereopticon lanterns, and ten sets of stereoscopic views. Five of the schools are equipped with complete sets of slides, and a large number of others are available at the superintendent's office, in all some 2,500 views.

The two motion picture machines at the James C. Potter and Samuel Slater schools were installed in the spring of 1920. Both are of the heavy theater type, in fire-proof booths conforming in every respect to the city's rigid fire restrictions. One is the gift of James C. Potter, a prominent manufacturer, to the school which bears his name, while the other was purchased by the Mothers' Club connected with the school. In each case the School Committee assumed the cost of wiring, booth, installation and remodeling the school hall. An excellent quality of projection is obtained on from 40 to 60 amperes alternating current, using a 12-foot screen, with approximately 75 feet of throw.

At the Potter school alone the equipment for visual instruction, including projector, stereopticon, slides, and photographs, represents an outlay of nearly $4,000 and an annual charge for film rental and express of several hundred dollars. In view of the results obtained, principal, teachers and pupils enthusiastically declare it is worth many times the outlay.

A first reel of the biology course, "The Interdependence of Living Things," was recently shown at Public School 62, at Hester and Essex streets, New York City, to a class of 500 students of biology. The lesson consisted of about 1,600 feet and with explanatory titles correlating with the text-books. It was enthusiastically received and the teacher in her preliminary talk emphasized to the children the fact that this film was not brought there for the purpose of entertainment but was to form part of the regular classroom work and that the diligence with which they studied during the ensuing week would determine whether they would see another reel the following week. Urged on by such a promise the pupils showed unusual diligence during the following week, thus showing that the picture had a direct effect on their school work.

The Small Machine of Big Value



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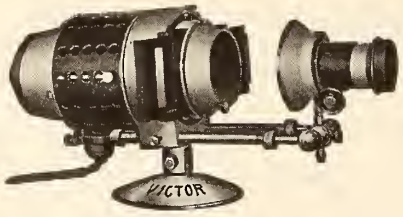

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Using Animated Text Books

(*Continued from page* 19)

educational film to find what negative of merit already exists on the subject. This catalogue is the result of ten years' classifying by the writer, and shows every existing firm of pedagogical value regularly released since 1909, listed according to its possible use in any given subject in the various school courses.

After assembling any needed material which is already available, the new scenes, including straight photoplays, ultra speed, stop motion, X-ray, microscopic, animated diagram or model work are made. Next the titles, conforming to the most progressive teaching standards, are added. The finished picture gets its final revision only after being criticized by the same experts that passed on the outline of subjects and scenarios.

At this point one might think the pedagogical section had done sufficient to insure the teaching value of the film, but its work is still incomplete. A very important aid in the use of the picture is the printed teaching help or abstract. This consists of a brief resume of the subject as a whole, giving the general background for the film, a synopsis of the film itself, a list of the titles, the names of accessible reference books and suggestions on various methods of development work based on the picture. These latter suggestions are the result of modern educational practice, good psychology and actual class room experience in visual education.

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To act in matters of voluntary relief and in accord with the military and naval authorities as a medium of communication between the American People and their Army and Navy. — *Act of Congress, Jan. 5, 1905.*

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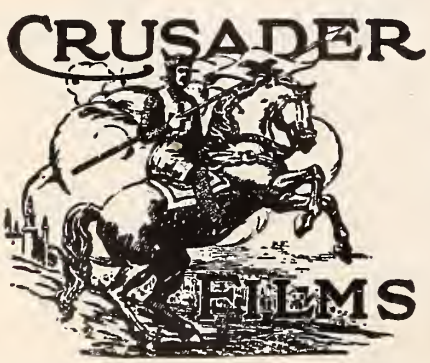

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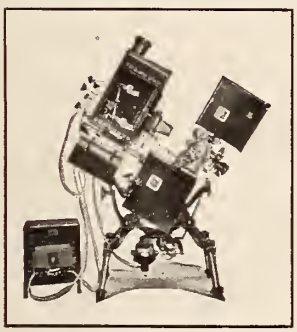

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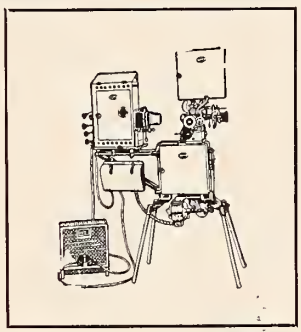

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VOL III ▪ DECEMBER 1920 ▪ NO 12

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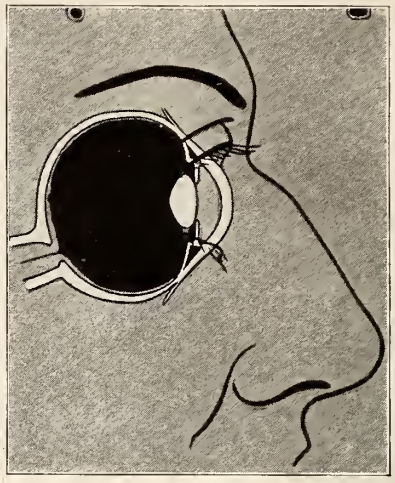

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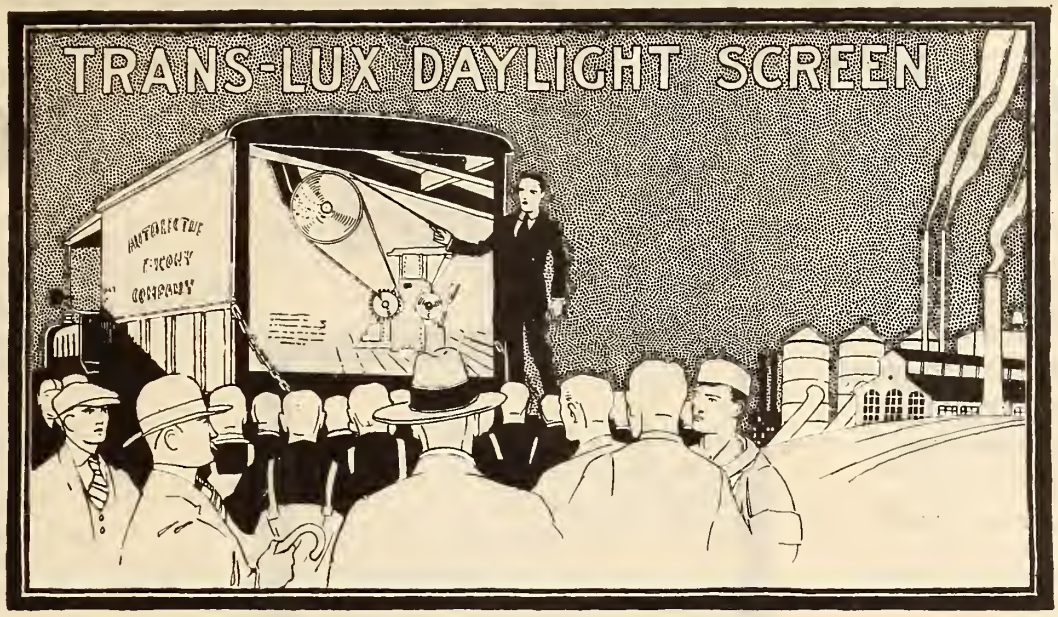

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A Monthly Publication Devoted to the Subject of Visual Instruction

MOVING PICTURE AGE

THE *DECEMBER* ISSUE

Vol. III 1920 No. 12

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A Moment With the Business Manager

ON page 31 of this number of MOVING PICTURE AGE will be found a list of classified advertisements. Readers can often find articles in this column that will just suit their needs at quite a saving.

In addition, this department offers our readers the possible opportunity for disposing of their outgrown equipment, such as projectors, stereopticons, etc., which may be lying useless upon shelves and bringing no return on the original investment. Through the classified advertisement column these otherwise discarded articles can be turned into cash.

We do not hesitate to recommend that our subscribers look to this page each month, as it offers an unusual opportunity for profitable exchange.

If you have something to dispose of, write us immediately, as someone else can use it.

Homer E. Robertson,
Business Manager.

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EDITORIALS

"Movies" and National School Week

FROM Washington comes the announcement that December 5 to 11 is to be observed throughout the country as "school week." Commissioner of Education P. P. Claxon has requested the governors and chief school officers of the various states to take action to cause the people to use this week to disseminate information in regard to conditions in the schools in the United States and the work which they perform.

Those of us who are interested in furthering the cause of the moving picture as an educational factor are especially interested in this announcement. It is safe to say that there are few phases of school work that can be so greatly benefited by publicity as the use of moving pictures in the school. The general public has but little knowledge, and those who have possess only very hazy ideas, of the tremendous potentialities of this comparatively new method of education. Let us, therefore, all work together, let us spread the gospel of teaching with moving pictures, to the end that this general ignorance regarding a vital subject can be dispelled; so that moving pictures may soon take their rightful place among the foremost means of education.

Do You Have Difficulties in Getting Film?

"WE desire to call your attention to the policy of most large film exchanges in regard to renting film to non-theatrical users," reads a letter recently sent out to non-theatrical film users by a large exchange. As it is of interest to MOVING PICTURE AGE readers it is reproduced here.

"The film exchange does depend and must depend upon the theatrical exhibitor for its revenue as the exhibitor pays a price far in excess of that paid by the non-theatrical user. As a result, the first duty of the exchange is to protect their exhibitors who are under contract with them for their service. It is the policy of these exchanges to rent film at a nominal price to the non-theatrical users in such case where doing so does not confiict to any considerable extent with the interests of the exhibitor using their service. Of course, in a town where they are not selling film to an exhibitor, the non-theatrical user is quite at liberty to use it as he pleases during the time that he has rented it.

"It is understood by the exchange that film rented by a church, school or home will be used for an educational purpose mainly and on occasions used to raise funds, but when such funds are to be raised, it is up to the church or school to come to an understanding with the local exhibitor and get his co-operation by explaining the matter and also suggesting that the film on such particular occasions will be such as he has already shown in his theater or does not care to show. The churches and schools that have adopted this policy of co-operation with the exhibitors have never met with the slightest opposition from the exchanges.

"It is the policy of the exchanges to send a contract to the non-theatrical exhibitor for signature with the request that they remit the rental charge plus the war tax, as they do not send film c. o. d."

New England Mayors Discuss Censorship

RECENTLY mayors and other city officials of the New England states held a conference in New York City to discuss the questions of censorship and better film productions. At this meeting resolutions opposing state censorship were adopted. However, a voluntary review, such as is given by The National Board of Review, together with the regulatory effects of public opinion were recommended. Another resolution favored ordinances controlling or regulating the advertising. Better films for children and young people were asked for.

The resolution on "Americanism" in moving pictures is of enough interest to reproduce in full.

1. WHEREAS, The motion picture is able to tell vividly and truthfully the story of American democracy to all classes of citizens; and

2. WHEREAS, The people of our republic need to have ever held before them its aims and accomplishments, the principles and forces at work to preserve its integrity; and

3. WHEREAS, Both during the World War and in the present reconstruction period the agencies making and distributing motion pictures have loyally portrayed these fundamental principles of Americanism; therefore be it

Resolved. The Conference of New England Mayors and Other City Officials endorse the motion picture campaign for the Americanization of our people and support such efforts to bind our diverse population into unified support of American institutions.

Demands for Film Are Growing

A PRELIMINARY report has been issued by the Department of Internal Revenue for the fiscal year ending June 30, last. The figures reveal that the Government collected from the exhibitors of the country taxes aggregating $76,733,647, and from distributors for the renting of films, $4,381,410.

The report is particularly interesting inasmuch as it gauges in a definite fashion just what amount of business was done at the box office—the distribution end of the industry.

The admission tax is a 10 per cent tax and therefore places the gross business from July 1, 1919, to June 30, 1920, at $767,336,470. Likewise, the rental tax of 5 per cent places the gross distributing business done in the United States for the same period at $87,628,200.

These figures cover the theatrical field only, and are given here merely to call attention to the non-theatrical users of moving pictures to the extent of the industry.

If sums such as these are spent on pictures for amusement only, the possibilities of the non-theatrical end of the industry must be practically limitless. There is no reason why, as this work gathers headway, non-theatrical figures should not become available. We will then be able to estimate intelligently how the movement is progressing.

The Last Supper

16 And his disciples went forth and came into the city, and found as he had said unto them: and they made ready the passover.

18 And as they sat and did eat, Jesus said, Verily I say unto you. One of you which eateth with me shall betray me.

19 And they began to be sorrowful and said unto him one by one, *Is* it I? and another *said, Is* it I?

20 And he answered and said unto them, *It is* one of the twelve, that dippeth with me in the dish.

21 The Son of man indeed goeth, as it is written of him: but woe to the man by whom the Son of man is betrayed! good were it for that man if he had never been born.

22 ¶ And as they did eat, Jesus took bread, and blessed, and brake *it*, and gave to them, and said, Take, eat: this is my body.

23 And he took the cup, and when he had given thanks, he gave *it* to them: and they all drank of it.

24 And he said unto them, This is my blood of the new testament, which is shed for many.

25 Verily I say unto you, I will drink no more of the fruit of the vine, until that day that I drink it new in the kingdom of God.

26 ¶ And when they had sung an hymn, they went out into the Mount of Olives.

St. Mark, 14

This scene is taken from Vitagraph's picture, "From the Manger to the Cross"

NOV 29 1920 ©CLB482459

MOVING PICTURE AGE

For Non-Theatrical Film and Slide Users

Vol. III DECEMBER, 1920 No. 12

"From the Manger to the Cross"

This film story of the life of Christ, which was taken among Egyptian and Holy Land settings, lives like the story it tells. Although taken a number of years ago, the subject keeps the film fresh and new

Reviewed by Moving Picture Age

WITH the approaching Christmas season comes the problem of a film which fits closely into the occasion. One film which was recently reviewed by the editor of MOVING PICTURE AGE fits well into the spirit of the season. This film is by no means a recent release and is doubtless well known to many readers. However, the subject covers the old story which is ever new, irrespective of the number of times repeated—the life of Christ.

"From the Manger to the Cross," a six-reel film Bible story portraying the birth, life and crucifixion of the Saviour, was produced by the old Kalem Company in 1905, but is at present released by Vitagraph, Inc., with exchanges in principal cities. This makes it one of the oldest films in point of years; but like the story it tells it is as fresh and inspiring as the first time seen or heard. For this reason it may be well even to repeat, especially if a few years have elapsed since the previous showing. With a changing membership of a city church and the number of children who have grown old enough to appreciate and understand a film of this sort, there would be a sufficient number of those to whom the film would be new to make it worth reshowing.

The child, and the grown-up, too, when studying the life of Christ, often have many false impressions due to their inability to grasp the meaning of the story because it is so tied up with the local surroundings and characteristics of the people of that time. The student finds it difficult to place himself among surroundings of 2,000 years ago. Many artists have after years of study and travel painted pictures of their impressions of the Bible scenes. Reproductions of these have been practically the only means that Sunday school teachers and church workers have had to give the children an idea of the Bible days. But these, at the most, gave only a few scenes and made no attempt to portray the whole of the life of the Saviour.

In 1905, however, The Kalem Company took camera men and actors to Egypt and the Holy Land. Here, with many of the actual surroundings which tradition has handed down as the place mentioned in the Bible, the filming of the six reels took place. According to the best information, brought out through research, the styles of dress and characteristics of the people of old days were copied. In much of this region the past 20 centuries has made but little change in the dress and customs of the people, according to some of the reports. This made the reproduction of the scenes much easier, as it required less special erection of backgrounds for scenes. The scenes showing a pyramid or a sphinx in the background overcome any impression that the film was taken in this country. This film is also quite instructive in manners and customs of the period and people in addition to its importance as a Bible film.

Behold the angel of the Lord appeareth to Joseph in a dream, saying, Arise, take the young child and his mother, and flee into Egypt, and be thou there until I bring you word: for Herod will seek the young child to destroy him

In preparing the series of scenes, which, connectedly, suggest epochal events in the life of Jesus of Nazareth, various authorities were consulted: special mention of obligation being accredited to Tissot in matters of color, costuming and groupings; and to Herr Schieck in points of architecture. The scenes presented, in every possible instance, are photographs of authentic locations and the spectator may confidently feel that he is beholding a representation of that Holy Land where once the Immortal Nazarene was born—where once He lived—and where once He died.

The picture was made in its entirety in Egypt and the Holy Land. The work required eight months of artistic industry, the employment of specialists in authoritative research, hundreds of supernumeraries, droves of sheep, a caravan of camels—a kaleidoscopic procession: no effort nor expenditure was spared to achieve the realization of a high ideal. The professional actors in the party that went to the Holy Land numbered less than a score—the lesser characters and the crowds were played by natives, garbed as they were in the time of Christ. The United States Government, through its State Department, secured the assistance and co-operation of the officials in the countries and

locations visited. Armed guards frequently were necessary when visiting sections overrun by bandits. Atmospheric conditions were found to be unusually good—the most perfect for photography of any place in the world; and wonderfully clear negatives are the result.

As the film covers the life of Christ, an outline of the six reels will hardly be necessary. However, a few words on how it is planned and carried through will be of interest. In the first place, the film carries through chronologically the life of Christ, beginning with the Annunciation. Bible quotations are used throughout the film for subtitles, with the reference to the book, chapter and verse included. No one book is used to give either titles or action but the sequence as gathered from all authentic sources is woven together into one story. The Annunciation is followed by the trip to Bethlehem, the birth of the Saviour, the visit of the Magi, the agitation

And he entered into one of the ships, which was Simon's, and prayed him that he would thrust out a little from the land. And he sat down and taught the people out of the ship

of Herod, the flight to Egypt, on through the boyhood visit to Jerusalem and His experience with the wise men in the temple.

This is followed by the scenes showing the story of His life. One impressive scene is the Last Supper, reproduced as a frontispiece. This shows Judas just after Christ has said, "Verily, I say unto you, One of you which eateth with me shall betray me." Judas is in the center in the foreground and shows his guilt by his actions. The other disciples seem surprised at the accusation that a traitor is among them. The betrayal, the trial, and finally the crucifixion are painted clearly and interestingly. To be seen once is to be anticipated again and, like the story, the film is new always.

Viewing the picture offers one of the greatest opportunities to review the Sunday school lessons on the life of Christ. In about an hour and a half the whole story is lived over, giving it a really impressive and solemn presentation which can never be obtained in any other way. Books and ordinary pictures can never impress the story as definitely as action pictures, for the action pictures are simply retelling the story that practically every one seeing the film already knows.

This opportunity to review the lessons on the life of Christ with moving pictures offers another suggestion on the use of this film which would be good throughout the year. Obviously it would be impossible for all the churches to obtain this film at the Christmas season as there are not enough prints to go around. The opportunity to give a review of the Sunday school lessons, however, may be taken advantage of at any time of the year. During the Lenten season is a particularly appropriate time to show this picture.

The Exact Point of Failure—The Difficult Child

By Orrin G. Cocks

Sec. National Committee for Better Films, New York City

DO you happen to know "the difficult child?" Hard to work with? Disappointing? Irritating? Elusive? Dumb or full of mean tricks? Like a stick of dynamite in a class or a club? Few points of contact? Nasty of speech? Yes! Indeed!!

You and I have had the same experience as social workers. We begin our work fully determined to reach just such boys and girls. We are keen in the fall to gather all the children of all grades in our comuunity and the routine of the year's work begins. It is moderately successful; but this boy or girl is a trifle "offish" or supremely indifferent. He has received his medicine from the other boys and girls of the district in large doses. He was made to know he was a blacksheep before we arrived. The children drew some lines and the parents drew the rest.

You and I want results in interest, progress and numbers. The "90 and 9" are willing to be shepherded but our difficult child shies at the sheepfold and wanders afield. The percentage is about accurate. There is usually one or two in one hunded. Slowly or rapidly we fear corrupting influences. It becomes easier, in an irritating work, to concentrate a little on the more hopeful youngsters. The bad kid does not respond to ordinary methods and is allowed to drift away.

You notice I say "allowed." This is the nub of the matter. He slips or just stays away. We are busy with other things; get only negative results; find he does not mix; notice he lacks "pep," or forget entirely. So, in a few months, even in successful work, the few "tough nuts," boys and girls, are gone. But where?

In every community one or two out of one hundred get a bad name. The rest may be called fairly wholesome and responsive. If the workers are not active and the temptations are many, the average may be five in one hundred. These two or five are far too numerous. They cause heartaches at home, disaster to others, and shipwreck to their own lives. There are hurts all around. Evidently we must spend more individual thought and downright love on these incipient, potential or real "terrors." Talking and resoluting won't do.

There is no cure-all for this problem. The likes of children are as diverse as those of grown-ups. One method is suggested by the almost universal interest of children, such as are reported by the Cleveland Survey, by probation officers and by police matrons. They all agree that most active boys and girls go to the motion picture house. It has a lure and an appeal which are almost irresistible.

There is in the dramatic picture something which draws all classes of people and holds them spellbound. It has an intense fascination for the difficult two or five in the one hundred. The dramatic motion picture deserves to be considered seriously as a powerful means of attracting to the settlement, the club or the church, those boys and girls who are on the ragged edge. The movies are the means of convincing them that you care for them. When once such youngsters walk fearlessly and happily each week through the doors of an institution devoted to child welfare they are near enough to receive the individual help of wise and devoted leaders.

If you are honestly out to reduce juvenile delinquency in your town, or to prevent children from becoming delinquents, you must find the means which are sure fire and which will permit intimate personal work. The biggest thing yet discovered is the picture—the picture with "pep, go and a laugh."

What a Booklet Wouldn't Do a Film Did

By H. S. White
Co-manager, Chicago Branch, Cleveland Twist Drill Company

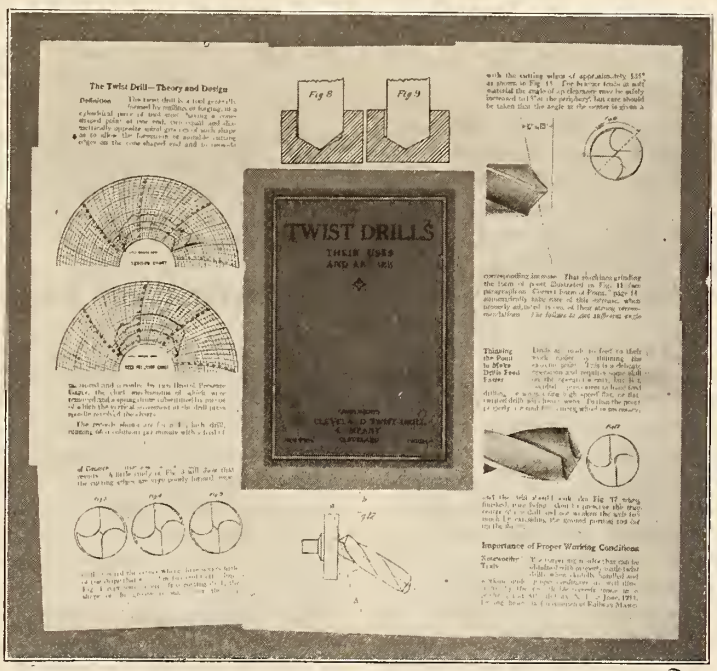
To stop the waste of tools through carelessness and ignorance this manufacturer issued a small booklet to shop workers telling them how to use and not abuse his product—drills. But the workers did not take the trouble to read it. The problem of getting the attention of the workers and actually showing them how, instead of simply telling them or merely asking them to read about it, was solved by moving pictures, as told in this article

DURING the war and the period immediately following it, manufacturers had difficulty in obtaining raw materials sufficient to make twist drills and other small tools to supply the demand. Experiments showed that a twist drill under proper usage would last two or three times longer and do a correspondingly greater amount of work than drills were doing in actual practice. That is, a drill was actually doing less than half what might be expected of it. This was to a large extent, due to the fact that drill press work is the lowest grade of machine work. As a rule inexperienced men are placed on drill presses first and from there are advanced to other more important positions in the plant. In many shops these men are not given any instructions as to how a drill should be ground and poor grinding either retards production or spoils the drill or the work. In many of these plants there are no facilities for grinding a drill except a small grinding wheel. It is very difficult for any but an experienced mechanic to sharpen a drill properly on one of these grinders. Special drill grinders are made, however, but many shops do not consider them necessary and leave the sharpening entirely to the worker. Without any special training, he spoils or grinds away a great deal of valuable "drill-inches." To help teach the men to take care of the drills our company got out some time ago a little booklet entitled "Twist Drills—Their Uses and Abuses." This showed, in considerable detail, just how a drill should be sharpened and handled to get the best value out of it. These were passed around to the men in many concerns but did not receive the attention they should have. Perhaps in some cases this was due to the fact that the men did not understand English very well or, on the other hand, because books of this nature must be somewhat technical in their descriptions. As the men were not accustomed to studying they found the descriptions uninteresting and perhaps difficult to understand.

We finally decided to portray on films the lessons contained in this booklet and send around to the different plants to see if we could not encourage better methods of drill grinding and drill saving. For this we had a film prepared by the Argus Laboratories. In planning this film we decided to keep it as free from advertising as possible so that we could obtain entrance into practically any shop irrespective of whether they used our drills or not. Our purpose was to increase the utilization of twist drills by educating the worker in how to make better use of them. Most industrial films devote a large proportion of the total length to showing how the apparatus is made and its points of superiority. We decided to eliminate this and only the first 50 or 75 feet are taken up in showing a bird's-eye view of our plant and a workman thumbing through our booklet "Twist Drills—Their Uses and Abuses." This tied up the story with the message which we were trying to get over as most of the men had at some time or other seen our booklet whether they had read it or not. In this film we realized that the men must get into the spirit early and so we catered to them from the start. One feature which was criticized somewhat in some universities where we showed it to the students, but which was considered big with the men, was that in the picture as Dick Boltley, the drill press operator, took his place at his drill press in the morning, he took out a plug of tobacco, bit off a big chew, and then went on with his work. This showed the men that Dick was one of them and not an "actor somebody" posing to make a pretty picture. In one or two other cases through the film similar side lights were shown to which some objections were made by college and high school authorities, but were well liked by the men. When showing the film to schools and universities these were cut out. The entire film, four reels, requires an hour to show.

Our method of distributing this film was as follows: Our jobbers in various parts of the country were supposed to make all arrangements with factory authorities for a showing at the factory. Also one of their salesmen went around to the plants with our representative when they showed the film. In many cases we booked up the film for from 2 to 6, and sometimes as many as 8 to 9 showings a day.

I went out with one film myself using a De Vry projector and saw how interesting it was. After a short time, however, as we were showing the film so heavily, we engaged a union, licensed operator to go along with us and project the film. On several occasions before we could obtain permission to show the film in a factory we had to show it in the office of some of the officials. Here the experienced operator came in quite convenient as he could attend to the film while I chatted with the officials. This made interruptions less obvious. After obtaining the officials' approval we would take the film out into the shop, the operator would set it up while the men were gathering and put on



These leaves, taken from the booklet, "Twist Drills—Their Uses and Abuses," show how the story was first put across. The film story was less technical and was demonstrated instead of told

the show, again leaving me to devote my attention to the officials. I always gave a few minutes' introductory talk at the beginning of the showing.

For the rest of the circuit of my territory I used this experienced operator. He was a cracker-jack and able to show one reel after another even though we had only one machine in such remarkably short time that the men did not get impatient or leave the entertainment. He also was able to rethread and pass a break so quickly that the men, many times, were hardly able to notice the interruption. Also when we showed the film before a school or college he knew the film so well that he momentarily held a card in front of the lens until the objectionable point was passed. This made it unnecessary to cut the film.

Showing the Film in a Theater

At the Dodge Manufacturing Company's plant we showed the film in the president's office. He was so pleased with it that he rented a theater in Mishawaka and issued tickets to his own men as well as to the employees of neighboring factories. Here we put on two shows in the evening for all of the workmen in the town and their families. Altogether 90 per cent of our showings were in the shops, although in several cases we had theaters for the exhibition. Here was another place in which the operator came in handy, as some of the smaller towns did not have a regular operator. If they did our union operator could work with them. The man we had was able to handle any machine he came across. Also when we came to a union shop the fact that our operator carried a union card pleased them.

As an example of the widening interest which this film aroused, I might cite our experience at the Western Electric Company. Here we spent the greater part of two full days showing the film to various groups of workers. In some other plants we put in almost a day at the same work. At Lane, Hyde Park, and Tilden High Schools in Chicago, for example, we put in a full day in each showing the film to the various classes in the machine shop. In some cases, however, we were not able to get permission to show the film during working time, but were able to arrange for an exhibition for the film at noon, at the foremen's club or at some other similar gathering. Frequently we were asked to come and give a second showing at a shop. These we found were as well received and held interest as easily as at the first showing.

Covering the Country with the Film

Peculiarly, in our efforts to get into the Western Electric Company we encountered some objection because they felt that we were trying to give them an advertising film. However, they gave us an opportunity to show the film to a selected group and as we easily demonstrated that it was not an advertising film we were enabled to put in almost two days as already explained.

Many interesting things happened during this exhibition trip. For example, in one of the mid-western industrial cities we showed the film to a superintendents' club. After viewing the film one superintendent went back to his factory and examined the drills in the tool room. Many of them showed the errors in grinding which were pointed out in the film. He immediately took to task the foreman in charge of the tool room for keeping the drills in such shape and threatened to discharge him. The foreman maintained that he was doing the best he could without drill grinders. The result was that he put through a requisition for six drill grinders, something which he had never been able to get before.

Although we started out with only one set of films and one projector, the calls for the film soon became so great that each of our 14 general salesmen was given a film and projector. We have now gone over nearly all of the United States with the film but are receiving numerous calls for a reshowing. The schools and many shops are taking advantage of this even yet.

As for the value of the film, it is difficult to say. We were able to trace in a number of instances direct sales as the result of it, although sales was not our purpose, as we had the education of the drill press operator in mind. To learn what we accomplished we found it necessary to get to the men under whose auspices we had shown the film to see what they had to say in regard to the value of it. In practically all cases they spoke very highly of it, especially as to the better drilling which resulted and a decrease in amount and number of drills used, with an increase of output. A properly sharpened drill will do more work in the same length of time.

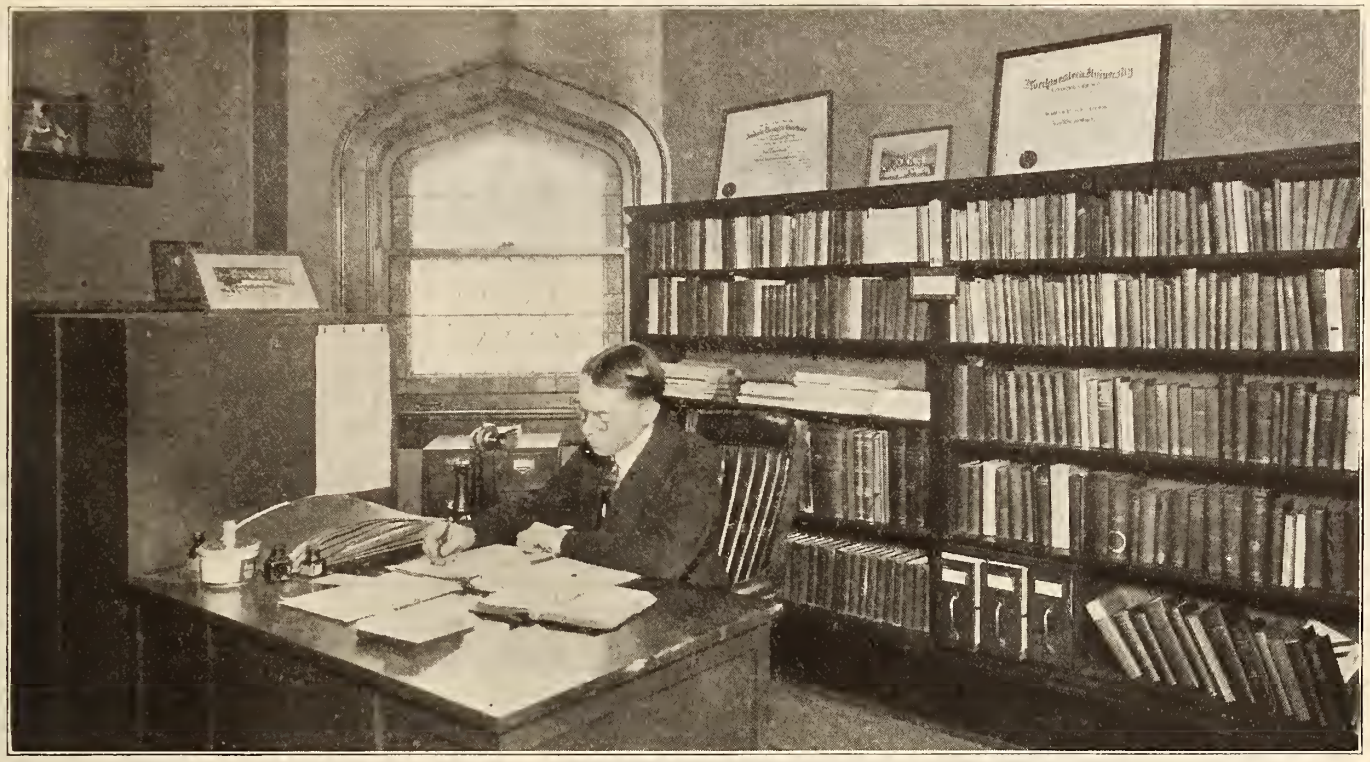
The film, too, had a great advantage over other methods of instruction. Many workers resent having one of their fellowmen try to "tell" them anything. This film, however, showed them the things they wanted to know without their having to acknowledge to anyone their ignorance. In one case, we were putting on a show for the men at the foremen's "stunt night" in an uptown lodge hall. The president asked us if we would go down to his factory and show the film for the entertainment of the night men who were not able to attend the day exhibitions. We very cheerfully agreed and set up the machine at the plant at the midnight lunch period. He took along a case of oranges and a box of cigars and passed them around and we had a midnight show. The night men appreciated it as they had but little opportunity to get out. Also the "boss" coming down to take midnight lunch with them was something new.

Including Safety Hints

Another feature of this film was the safety lessons on dangerous practices at a drill press. These were followed closely by the men. Many times a man would call out "Hey, Bill, that's how you got yours" or "Come, John, you won't do that again" or similar remarks. Here was another opportunity to put a lesson before the men without them feeling that someone was trying to tell them something. Workers resent that for some reason. They were just watching a fellow worker, a good fellow, too. In all we were well satisfied with the film and its results. However, since the beginning of the war and up until quite recently, getting materials to satisfy the demand has been greater than the selling problem. This was one of the main reasons for our trying to teach conservation of tools, and while we have but little concrete evidence of our success the congratulatory letters we have received make us feel quite proud of our effort.

Stereopticon Lectures by Subscription

THE successor to Henry Ward Beecher as pastor of Plymouth Church, Brooklyn, is the well-known Dr. Hillis. During the Summer of 1919 Dr. Hillis appeared on the Chautauqua Circuit with a series of new and interesting lectures illustrated with lantern slides. In response to numerous requests these lectures, ten in number, have been prepared for national circulation by the Better America Lecture Service, Inc., of New York City. A pamphlet containing the complete text of the lectures is sent with each set of slides. The language being simple and direct, a few private rehearsals are all that is necessary to prepare the lecturer, even though he be a novice, to appear before his audience. The series is said to have been particularly successful in several presentations in the state of Michigan.



Simpson Church maintains a set of offices, of which Mr. Smith's private office is an example, and a staff of seven salaried workers. A careful record of every meeting held and records of every individual who becomes interested are kept in card indexes and filing systems similar to those used in the most efficient business offices. More than 50 societies and clubs are included in the active membership of the church

How Our Church Uses Moving Pictures

II. Planning the Picture Program

By Rev. Roy L. Smith
Pastor of Simpson Methodist Church, Minneapolis

The selection of pictures that are especially adapted for the service of worship, for social entertainment, and in the educational program is discussed in this, the second of Reverend Smith's articles. Mention is also made of some films and film markets he has tried and found good. Watch for the third article of this series of six

NO plan for church work succeeds by accident—it must be planned. The great possibilities involved in the use of pictures, and the tragic consequences in the event of a mistake, make it imperative that the picture program for any church be carefully and intelligently planned.

I believe that pictures can be made to serve three purposes in the general program of the church: 1. In the services of worship. 2. For social entertainment. 3. In the educational program. To know just how far our use of pictures is a success, we must determine definitely which one of these purposes is to be served and select our pictures for that particular result. A picture may be an excellent "crowd getter" and useless so far as worship is concerned. It may be fine for entertainment and valueless for education. We must, therefore, decide exactly what we want pictures to do for us.

The problem of the Sunday evening service has for years been acute in the larger cities. It is now becoming serious in the smaller town. "What can we do for the evening service?" is the anxious query of many a church board. Perhaps more churches have installed projection apparatus for this than for any other reason. I know my opinion will be sharply contradicted but I have little interest in pictures as mere "crowd getters." If a picture does not have a vital contribution to make to the spirit of worship I never use it. Many reports have come to me of successful services built upon the use of pictures but they have never come under my personal observation. I seriously doubt their permanent success. The reason for this situation is not far to seek; the purpose of the church service is to develop the spirit of worship—the realization of, and the cultivation of, the sense of the presence of God. I have found few films that actually get this result. Perhaps the most successful are some of the scenics which really awe us with their magnificence. "Canada's Mountain of Tears," and "A Little Bit of Heaven" are two exquisite bits from the Ford Weeklies. "Solitude," by Bruce is equally good. Such pictures could be used in services dealing with the majesty and wonder of God.

Missionary sermons can be greatly aided by travelogs which depict life in mission lands, but there are few films picturing actual missionary activities. Vitagraph and Educational both have some good films showing the life in Egypt, Syria, and the Holy Land which are fine as showing the conditions under which the Bible heroes lived. The International Church Film Corporation and the Educational Film Company have each produced a few biblical stories, but strictly biblical material is scarce. One difficulty in producing such film is the variety of doctrinal interpretation which colors the production of the picture or the conception which the spectator brings to the picture.

In addition to the material suggested, some men have used short features and "adapted the lesson" of the picture to form the basis of a little sermonette. But such services seldom impress one with a sense of unity and purpose. The "adaptation" is frequently too remote

(*Turn to page* 28)

Film Tells Story of Metal Lath

IN order to bring the value, adaptability and general advantages of metal lath more vividly to the minds of architects, builders, material dealers, etc., the Associated Metal Lath Manufacturers, Chicago, have harnessed the power of the motion picture to the task of emphasizing these facts. An educational moving picture which has recently been completed by the Rothacker Film Manufacturing Company tells the story of metal lath so effectively that all who view it cannot but be impressed with the worth of this material as a stucco and plastering base of first order. The film will be shown all over the country, at conventions of architects, builders and material dealers, and will make the rounds of the technical colleges.

The picture's opening scene shows a dwelling in course of construction. After the frame work has been erected, the metal furring strips are put on. Then the metal lath is applied and the plaster work is done. Details of the construction of a stucco on metal lath homes are shown from start to finish. Close-ups, showing the stuccoing of various types of metal lath, register in detail how the plaster passes through the strands of steel and takes a firm grip on the far side of the lath.

The American Concrete Institute in its latest recommendations suggests the use of a basket bent out of metal lath and holding incombustible material, as a fire stop at the juncture of floor joists and studding. Actual fire tests and details of construction show how effective this type of fire stopping is and also how easily it can be put into place.

Other scenes tell the great resistance of this material to distortion by actual test before the building committee of the city of Omaha. Workmen are shown demolishing a building. The ceiling of a room comes down as a blanket in one piece. The way the removed ceiling resists the assaults of the workmen emphasizes how metal lath after several decades of service, still reinforces the plaster and is in perfect condition.

An actual demonstration of the fire resistive value of metal lath construction as compared to unprotected frame construction is shown in one of the concluding scenes of the film. A house—one half built of wood protected with metal lath and the other half of ordinary frame construction—is set afire under identical conditions. The metal lath half, grimly fighting the fire, is shown intact long after the unprotected half has burned to the ground.

Motion Pictures Please Ocean Travelers

SHORT comedies, light, snappy dramas with plots not too elusive, are favorites in motion picture programs viewed by spectators on board the passenger liners operated by the Matson Navigation Company in service between the Pacific coast and the Hawaiian islands. This line maintains a trans-Pacific fleet of five steamships on which motion pictures figure largely in the entertainment of the thousands of passengers who cross the ocean annually. It may be justly said that perhaps no more critical group of spectators could be gathered anywhere than that which makes up the assembly at one of the nightly entertainments on board an ocean steamer.

There is no place for "sob stuff" on a trans-Pacific liner. First of all, the travelers have no time for this sort of diversion. They are in a mood to be amused. They are out for a good time and do not propose that anything shall interfere with this purpose. The pictures which are featured on the Matson vessels at sea show plenty of action. The programs include films depicting society dramas, western comedies, educational and travel subjects. Animated cartoons serve to interest the smaller folk, but all pictures must be clean-cut and must not leave a disagreeable impression.

The voyage from San Francisco to Honolulu is made in a trifle less than six days, so there are from four to five nights available for motion pictures. Each evening a new and varied program is shown either in the social hall or on the deck of the steamer, according to weather conditions. From 40 minutes to an hour and 30 minutes are required to present the feature and educational films to an attendance which averages 80 per cent of those carried on the ship.

Steamships of the size and passenger capacity of the Matsonia and the Maui are supplied with at least 32 reels of film upon sailing from San Francisco. This material affords ample entertainment for the round trip. There is no admittance fee or extra charge for this amusement feature. The picture program usually closes at 9:30 each evening. It is generally followed by dancing on the spacious and well-sheltered upper deck. As all the larger passenger vessels in the Matson service carry a company of Hawaiian musicians there is no lack of melody as an accompaniment. The tuneful airs of Hawaii are played daily at luncheon, dinner, during the presentation of the motion pictures, and at the series of social dances.

The equipment, consisting of a portable projecting machine, is carried on each steamer. The operation of the picture machine comes under the jurisdiction of the purser's department, the attendant taking care of this work in connection with his regular duties.

Using the Human Eye as a Lens

AN interesting picture has been released for circulation by the Worcester Film Corporation, of New York City. It is a one reel feature called "Through Life's Windows" and was written and produced by P. D. Hugon. Besides animated cartoon explanations of the mechanics of vision, Professor Woll of Columbia University has contributed some dissections. Microscoptic pictures taken through the lens of the eye are included among these pictures.

Short Subjects for Noon Hour Entertainment

FOR the entertainment of its employees during the noon hour, the Welfare department of the National Cash Register Company of Dayton, Ohio, has contracted with the Short Subjects Sales Department of the Famous Players, for the entire series of Paramount-Burton Holmes Travel pictures, Paramount Magazines, Paramount-Post Nature Pictures and Paramount-Burlingham Adventure Pictures.

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Movies in Business and School

OVER two hundred members of the Harvard Club of Boston listened on Thursday, November 4, to a talk on "The Movies in Business and School" by Dr. Rowland Rogers, Vice-President of Picture Service Corporation of New York.

The audience was surprised to learn the advance made in recent months in applying motion pictures to the problems of industry and education. Mr. Rogers, chairman of the Producers' Committee of New York which secured motion pictures for the New York Public Schools, spoke briefly of this achievement and then told why the movies are popular. The talk illustrated the principles of visual appeal with a series of unusual motion pictures. These included slow motion photography, motion pictures of the invisible, microscopic and telescopic pictures and natural color work. Mr. Rogers referred to the tests, made with his assistance at the University of Wisconsin, proving the great value of motion pictures as a help for the teacher for purposes of explanation and of conveying ideas.

The talk and demonstration closed with examples of motion pictures used for promoting sales, for publicity and advertising and for solving problems of industrial relations.

Atlanta Schools to Purchase Projectors

THE Board of Education of Atlanta, Ga., has authorized the purchase of moving pictures machines for schools which desire them, the stipulation being the schools will pay for the machines out of funds procured from entertainments.

Fourth floor corridors of the city hall were recently turned over to the "movies." A committee of principles and teachers, with W. F. Dykes, superintendent, watched moving picture machine salesmen demonstrate.

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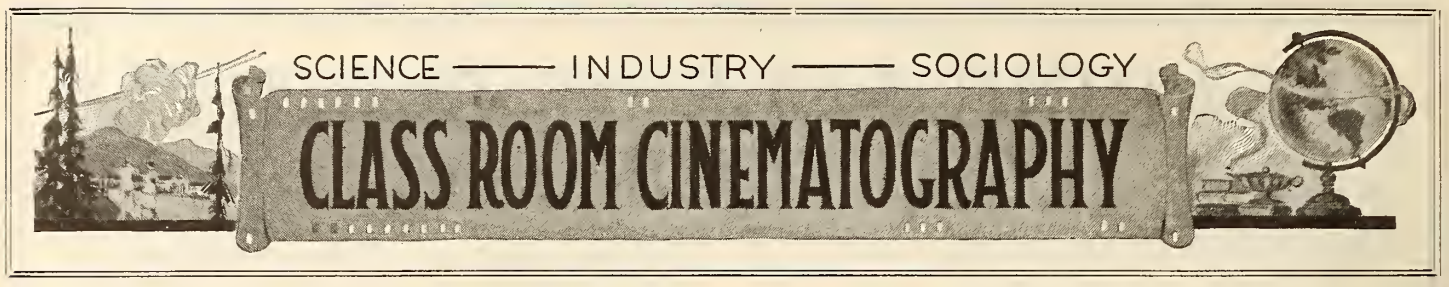

Advertising Schools with Pictures

THE Chicago school publicity committee is having a series of moving pictures taken at various public schools in the city for exhibition to the general public. Most people are of the opinion that publicity concerning the free public schools in a large city is superfluous. Regarding this, William T. McCoy, chairman of the teachers' committee conducting the promotion work, has the following to say:

"Too many mothers and fathers are antagonistic to the educational system, even when they are insisting upon daily attendance by their own children. We want to reach them and teach them what we are doing for and with their children. We want to show them that their children are safer in school than upon the streets, that they are learning things that must be of special benefit not only to the growing child and future citizen, but immediately to the parents and adult relatives as well. This is particularly true of the foreign born child or children of foreign born parents. By the employment of carefully made moving pictures we can show conclusively to these parents what the schools are doing."

The first picture, consisting of a reel taken at the Pope school, depicts the dangers of truancy; shows a fire drill by which the school's 1,300 youngsters are out of their rooms and safely in the school yard in three minutes; shows the specially trained faculty; the kindergarten's rhythm band; the cooking classes at work making the most American of American things to eat, buckwheat cakes; the sewing classes, designing and making clothes; manual training, recreation in the park playground under teacher supervision, and last but not least, games of ball under competent instructors.

Some Possibilities in Screen Teaching

DR. G. E. BAILEY, professor of geology at the University of California, is working on scenarios of educational subjects, to be made into a series of motion pictures to be shown at schools and colleges. The value of the celluloid reel and the white screen as a silent teacher, perhaps more efficient than the ablest instructors, is probably only in its beginning.

Many educators believe that subjects of geography, history, literature, biology, ethnography, anthropology, certainly astronomy and some phases of mathematics, can be illuminated and infused with a vitality that will attach fresh power to all that is meant by "popular education."

"I venture to say that if two classes of grammar school children are taught, one by cinema, the other in the usual way, then examined, the screen taught class would make by far the higher score," says Maurice Tourneur, the French director who is a member of the Associated Producers. "The screen taught class would have their brain cells filled with colorful details, while the pupils taught in the ordinary way would have to concentrate to bring up their impressions forced in only by reading.

"Major subjects such as geography, history, literature and so on can easily be treated by motion pictures for every stage of education. Youths and children of all ages will be more deeply interested in a study of the world if they are taken directly to foreign lands, instead of merely reading about them. Color the school room with films from Europe, Asia, Africa and Oceania, showing cities, rivers, peoples, how they live, what they do, and you instantly create brain pictures that last indefinitely.

"Cartoon educational films are highly valuable because they show clearly and concisely how things are made. Geology, physics, agriculture, astronomy—all have their highest value in the 'cinema text book.'

"The camera today can perform wonders in photography—telescopic, slow motion and double exposure, with the cartoons—so that any subject requiring visualization can be taught to far better advantage than by book or recitation.

"Today history is being taught subconsciously by the screen. Literature is another subject receiving indirect attention through entertainment photoplays. Naturally, much depends on the research department of a producer. It must necessarily toil for weeks, months and in some cases years, obtaining correct data on dress, custom, architecture and the mannerisms of characters depicting some past period. The result then achieved is pleasing not only to youth and child but to the grownup. It is granted, of course, that the grownup who is truly alive has something of the eager and vivid child soul."

Moving Picture Films at Wisconsin University

THE University Extension Division has a large collection of motion picture films suitable for school work and for general educational use. Following are some of the chief subjects included, with the number of reels to the subject:

	No. of reels
Agriculture	75
Americanization and Citizenship	120
Biography	15
Boy Scouts	22
Health and Sanitation	125
History	70
Home Economics	10
Literature	98
Nature Study and Science	52
Travel and Geography	110
Vocational and Industrial Education	170
The Great War	250

Titles of the films in any of the above groups, or detailed outlines or "assemblies" of any of the reels can be obtained, together with conditions governing the service, by writing to the Bureau of Visual Instruction, University Extension Division, Madison, Wis.

Pictures taken at Northwestern University recently, showing the many-sided features of physical education at the institution, were originally intended for local use only. The editor-in-chief of Pathe, however, after viewing them immediately ordered them put on the national circulation list. The pictures show every phase of athletics, both for men and women, such as basket-ball, volley-ball, wrestling, boxing, football, and hockey.

A Film for the Catholic Auditorium

IN THE DAYS OF ST. PATRICK

"There is only one St. Patrick—but his admirers are numbered by millions."

In Five Parts and an Epilogue

Produced in Ireland upon the actual spots recorded in history by the Kilester Productions under the personal supervision of Norman Whitten with the research and assistance by Rev. W. Mc Sweeney of Dublin.

"IN the days of St. Patrick" you live through the remarkable history from the very birth of the Saint to his death at the age of 120 years.

The picture is authorative, and more fascinating and interesting than a novel. You see the costumes and people of the day. You see St. Patrick convert the pagans —you see him mount the Hill of Slane and kindle the first Paschal Fire. You can realize his God-given power over the Druids. You see the Courtiers, Kings and others fall at his feet converted to Christianity. The Epilogue shows the sacred places upon which St. Patrick trod in Ireland as they are today.

This film is *not* a propaganda and has nothing of a political nature in it. It is strictly a religious reproduction of the life of one of the greatest Saints. This inspiring picture can be shown in any Church or Institution.

By special arrangement it is now being shown throughMatre's Library of Films. Write today for further information, at the same time advise us about what date you wish to show the films.

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Kipling Writes for Pathe

PATHE recently announced that Rudyard Kipling, the famous English author, had been signed to write several stories for the screen. Coincident with that announcement comes another, that Robert Brunton will make the Kipling stories for Pathe disrtibution. The first Kipling script is expected in this country by November.

Only two of Kipling's works, according to Pathe, have been picturized. These are "The Light That Failed" and "Nalulahka," both handled by Pathe.

Mr. Brunton was asked what he thought would be the next big improvement in the art of motion picture making. "Technically," he replied, "I believe we have reached the limit in picture making. There may be some improvements in camera work, slight improvements. But the next big thing of importance will be the filming of dramas in natural color. However, that will not be for some time."

New York Adopts Urban's Library

ANNOUNCEMENT is made that Charles Urban's library will supply more than 11,000 feet of film in the series of strictly educational reels which will be used this fall in the New York high schools in the study of biology, geography and English.

Following are some of the subjects selected: Studies in geography, mostly South American material, including pictorial studies of the big capitals, with especial attention paid to Brazil. The people, the products, the games, all help to drive home the important facts the teachers want impressed on the pupils.

Botanical studies include the "Peculiarities of Plants," the "Germination of Plants," "The Charm of the Unfolding Bloom" and many others.

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Direction of Robert C. Bruce
Alaska Wonders In Motion
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(Part 1.) Copper mining at the famous "Blow Hole"; a trip by government railroad over the glacier country and by packtrain over Moose Pass to Sunrise. Then—the wonder of the north—a twenty-five foot wall of water, rolling in from the sea against the river current, and the Midnight Sun, as it looks just before the stroke of twelve.
(Part 2.) A Fourth of July celebration.
(Part 3.) The Kanai Esquimaux of Alaska, and their Russian Church. By steamer to the very face of Miles Glacier, the largest in the world. As we watch its turreted face, a great berg topples off, sending up a mighty column of water as it sinks beneath the surface, to rise again and float away, seven-eighths submerged.
(Part 4.) The bears of Kodisk Island are the largest in the world and
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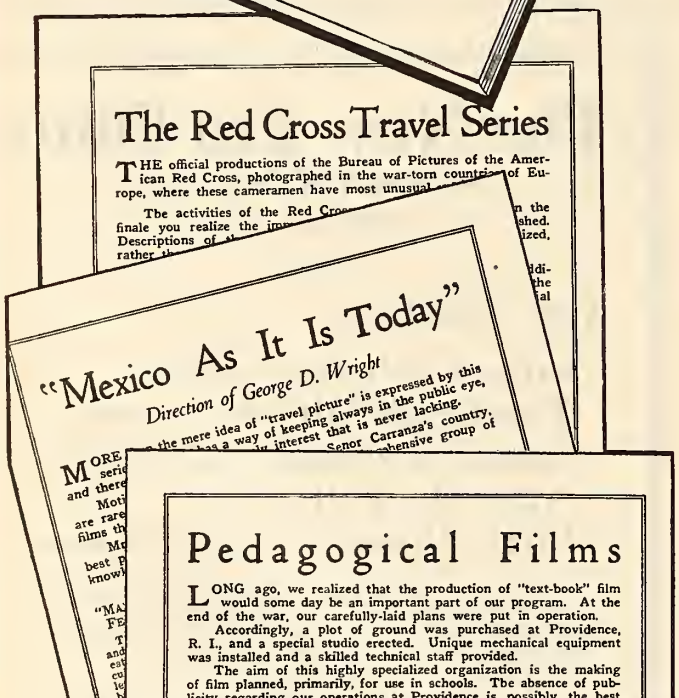
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LONG ago, we realized that the production of "text-book" film would some day be an important part of our program. At the end of the war, our carefully-laid plans were put in operation.
Accordingly, a plot of ground was purchased at Providence, R. I., and a special studio erected. Unique mechanical equipment was installed and a skilled technical staff provided.
The aim of this highly specialized organization is the making of film planned, primarily, for use in schools. The absence of publicity regarding our operations at Providence is, possibly, the best recommendation of our serious purpose.

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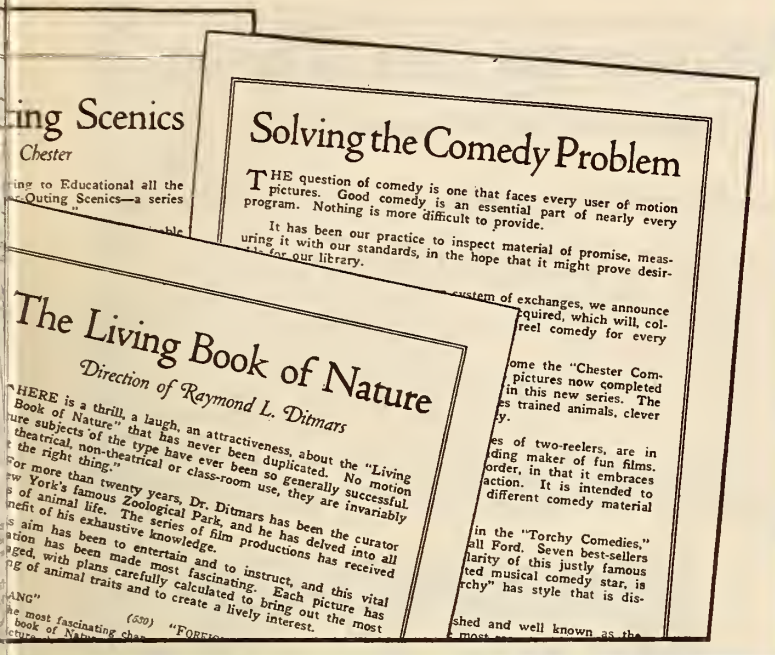
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has been made most fascinating. Each picture has
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New Releases of Travel, Literary, Industrial, Topical and Comedy Subjects

Films for the Church, School and Club

The following list of endorsed pictures, received and listed by the National Motion Picture League of New York, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these monthly lists the general public may select a high-class show, schools and churches may arrange suitable programs and theater managers may book the better class of pictures. It is very necessary for the operator to make all cuts selected below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.

FAMILY FILMS

Recommended for young people and adults

The Song of the Soul. Reels, 5; producer, Kendall-Chambers; exchange, Goldwyn——Vivian Martin. In part 3, cut subtitle, "A lynching party," and following scene.

Peaceful Valley. Reels, 5; exchange, First National——Charles Ray. In part 5, cut sub-title, "The thought of compromising Virgie," also scene where girl attempts suicide.

Milestones. Reels, 6; exchange, Goldwyn——Lewis Stone. In part 5, cut sub-title, "O-o to hell," etc. In part 6, cut two sub-titles containing the words "devil" and "damned."

Little Shoes. Reels, 6; producer, Essanay; exchange, State Rights——Victor Kremer Reissue, featuring Henry B. Walthall.

Where Is My Dog? Reel, 1; exchange, Universal——Comedy about a lost dog.

Honest Hutch. Reels, 6; exchange, Goldwyn——Will Rogers.

Skinner's Dress Suit. Reels, 5; producer, Essanay; exchange, State Rights—Victor Kremer Reissue, featuring Bryant Washburn.

Mary's Little Lamb. Reel, 1; exchange, Robertson-Cole ——Comedy.

The Courtship of Miles Standish. Reels, 5; exchange, Argonaut Film Co.

Edgar, the Explorer. Reels, 2; exchange, Goldwyn—— Booth Tarkington Comedy. In part 2, cut scene where children make faces at the maid.

INFORMATIONAL

New Screen Magazine, No. 86. Reel, 1; exchange, Universal——Our Rocks and Rills and Native Hills, American scenic; how Uncle Sam makes money for the government and destroys cancelled notes; how to pick your husband by his cigar, etc.

Charles Urban's Movie Chats, No. 12. Reel, 1; producer, Kineto Co. of America; exchange, State Rights——American soldiers on a visit to the Chateau district of Chinon, dating from the 12th century, containing the room where Joan of Arc was introduced to Charles the Seventh in 1429; ruin of the Dungeon Tower, where Joan of Arc was once confined; Chateau D'Usse, built in the 15th century, Chateau de Langeais. Demonstration of electrolysis of metals, the formation of metals from chemical solutions under electric action. Pictures of a mischievous monkey.

Pathé Review, No. 74. Reel, 1; exchange, Pathé——Pathé color, along the river of Ardeche (scenic); scenes from Japan showing harvesting and milling, just as they did it a thousand years ago; the language of flowers (Japanese vision); Ditmar's film, a la carte at the Zoo, feeding alligators, Iguana, Australian monitor and turtles; Zulu Land Sovie dance.

Charles Urban's Movie Chats, No. 15. Reel, 1; producer, Kineto Co. of America; exchange, State Rights——A visit to the Texas oil district; various methods of drilling; oil is tapped and gushes forth like a geyser, owing to the enormous pressure of underlying gas. The British Columbia timber industry; logs are "snaked" through the wood by steel cables operated by donkey engines. A hunt in the Big Moose country of northern New Brunswick on the Sisson, branch of the Tobique River; young bull is sighted but for lack of horns is let off.

Birds of Prey. Reel, 1; exchange, Beseler Educational Co. ——The claws of the birds of prey are most formidable weapons. These birds of prey divided into two classes, the"Rowers" and "Sailors." The beak is the distinguishing characteristic of the entire species. The kestrel builds her nest in a fork of a tree; kestrel hawk, St. Martin buzzard, goshawk. Night birds: Forest owl, barn owl, white owl, gray owl, baby owl.

What the Ocean "Hides." Reel, 1; producer, Ford; exchange, Goldwyn——Fishing for sharks, hammerheads, turtles, etc.; tanning shark hides, shoes; handbag and suit case made from shark hides.

Toad Traits. Reel, 1; exchange, Beseler——Spadefoot toad, digs backwards with its hind feet and burrows in the sand; giant toad of the West Indies, just plain hop toad; the water jack is a toad known in Europe and Asia, runs instead of hops; African water toad never leaves the water; American tree toad; tree toad acrobatics.

Animal and Bird Sagacity. Reel, 1; exchange, Beseler—— Animals playing, cats, dogs, parrot, monkey, tiger cup, kangaroo, etc.

Pathe Review, No. 75. Reel, 1; exchange, Pathe——Pathecolor, the land of ancient fires; pottery making, old and new methods; old world lace makers; Belgian police dog; Hy Mayer Travelogue—"Such is life in Coney Island."

Charles Urban's Movie Chats, No. 28. Reel, 1; producer, Kineto Co. of America; exchange, State Rights——The virtue of cold water demonstrated during a tug-of-war between college students; a group of natives of the Isle of Markin, Holland; crippled boy orphans receiving efficient training, armless teacher instructing similarly afflicted boys to draw and write with the toes. Urban Science Series. The chemistry of combustion—early methods of making fire—the fire stick; an improved modification—the bow-drill, still in use in India for religious ceremonials; firing cloth with a lens made of ice; a modern adoption of flint and steel; how chemical fires are produced. Swiss Boy Scouts mountain climbing.

The Race of the Age. Reel, 1; exchange, Educational Films Corporation of America——The race between Man o' War and Sir Barton at Windsor, Ontario. Samuel D. Riddle, owner of Man o' War, Commander J. K. L. Ross, owner of Sir Barton, the Kenilworth Park, slow motion pictures of start of race, etc.

Charles Urban's Movie Chat, No. 14. Reel, 1; producer, Kineto Co. of America; exchange, State Rights—Training of boys for the British navy, gymnastic exercises, instruction with the Sextant, instrument for locating the ship's position at sea, fire drill, instruction in the handling of sails and ropes, lifeboat drill. The making of a can of condensed milk, sterilizing the milk in huge cauldrons, adding sugar and boiling water in proper proportion; making the tin cans, etc. Amusing phases of animal friendship—a pet otter, squirrel, hen and ducklings, ferrets, dog and rabbit, cat and dog real pals.

The Evolution of a Silk Worm. Reel, 1; exchange, Beseler Educational Film Co.——Silk worm fed on mulberry leaves, starting to spin its cocoon in the bushwood branches or echellettes provided for them, diligently working inside its cocoon; in about two weeks the worm has changed to a moth, which emerges from the cocoon. Cambodian spinners at work.

Insects That Mimic. Reel, 1; exchange, Beseler Educational Film Co.——A caterpiller that mimics a leaf bud, giant weevil of Central Africa, which mimics death when annoyed; the cone head locust, leaf winged locust, the walking stick, the walking leaf or maylasia. Insects That Sing. Male field cricket, house cricket, the katydid, the locust.

The Snowy Egret and Its Extermination. Reel, 1; exchange, Beseler Educational Film Co.——This picture is to show why Egrets should not be killed.

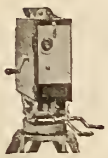
Silver Harvest. Reel, 1; exchange, Educational Films Corp. of America——Scenes of the sardine industry in Breton; nets drawn up on the beach by oxen, preparing the fish for canning, etc.

New Screen Magazine, No. 83. Reel, 1; exchange, Universal——A saucy bird bandit, the Canadian jay; a paradox of nature, boiling water with cold, scientific experiment; the story of the diamond, the uncut stone, cutting machine, cutting with cleaver, etc. Cinema magic, trick photography.

New Screen Magazine, No. 87. Reel, 1; exchange, Universal——The village of a thousand smokes; the happiest man in California, without hands and feet, he makes a good living selling papers; making a thermometer; laughographs; comedy cartoon.

New Screen Magazine, No. 88. Reel, 1; exchange, Universal——Boy, 10 years old, catching fish that weighs 45 lbs.;

(*Turn to page* 26)



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ROCHESTER, N. Y.

Furnishing Ideas for Urban's Films

THE scientific pictures in Charles Urban's Movie Chats such as are being shown at the Rivoli Theater, in New York, have caused a great deal of inquiry at the Kineto Company of America, Mr. Urban's publishing organization.

Where did Mr. Urban get these pictures? Is he still having them made? How are they done? And so the questions come. Folks see these pictures in the theater and because they are so unusual they are made curious. Then the letters start to flow.

So it ought to be told that these pictures come from within Mr. Urban's own organization. Their chief author and originator is F. Percy Smith, who is still a resident of England. He is still a young man, hardly more than 30, though he has been doing this sort of work for about 15 years and always for Mr. Urban. His picture, shown in the adjacent cut, is more familiar than his name, for he often appears in his own subjects before the camera. His is the young man who if often seen poking the insects or handling the microscope having to do with the material that is being filmed.

"Commerce Reports" state that by means of pictures certain American products are now being advertised in the theaters of Karachi, India. One set of film that has proven particularly interesting is devoted to road-making machinery at work.

Instructional Productions
of the Month

Contents of NewsWeeklies, Screen Magazines, Industrials and Scenic Reels, Which Have a Regular Release Date, Will Be Reviewed in This Department.

Election Scenes in International

INTERESTING sidelights on the great Republican election triumph are shown in International News No. 76, released through Universal. President-elect Warren G. Harding and the next First Lady of the Land are shown casting their votes and later receiving election returns and congratulatory telegrams on the overwhelming victory. Very unusual scenes are shown of election crowds parading the streets of New York in a swirling rain; specially constructed sunlight arc lights were erected along Broadway and remarkable night scenes were secured.

Americans again display prowess as sailors as the Yankee fishing schooner Esperanto defeats its Canadian rival the Delawanna in exciting races off the coast of Nova Scotia.

The first moving pictures ever made of the dead Italian city of Ostia are shown in this release. Striking scenes of the ruins of the world famous city were taken from the air.

Among other things shown in this reel are pictures of the Hudson Air Patrol making a sky inspection of Hell Gate; polo steeds in hurdling contest at Chicago, Ill.; the crippled liner Atlanta which collided with and sunk the concrete at Cape Fear, and many other interesting scenes.

Oriental Scenes in Pictograph

THE first pictures taken by Major Alexander Powell during his recent trip to the far corners of the earth are shown in Pictograph No. 7063, released through Goldwyn. The picture is called, "The Island of the Mist," meaning Hongkong, China. The picture shows interestingly and thrillingly the curious cosmopolitan life of this Paris of the Orient. The picture begins with the approach of an ocean liner through the harbor toward the island and ends with a view of the island and harbor taken from the peak.

Interspersed in the picture are scenes taken all through the English settlements and the Chinese quarter, showing how a dozen nationalities live in harmonious proximity in a district which is said by experienced travelers to be the most cosmopolitan community in the world.

The titles are by Marguerite Gove, whose travels in the Far East have resulted in many short stories and essays in the past.

The second part of the picture is an "Out of the Inkwell" cartoon, which is an example of Max Fleischer's art. Much of its humor and the originality of the straight photography scenes are credited to the artist's brother, Dave Fleischer, who directs all of the cartoons and writes the scripts for most all of them.

'Phone Operating Explained in Ford Weekly

THE average man will not be quite so impatient with Central if he gets the wrong number, or does not get his connection quickly enough, after he has seen Ford Educational Weekly No. 228, "Number, Please," which shows just how and why it is possible to sit at ease in an office in New York and talk with friends in San Francisco. The picture shows how 1,200 pairs of wires are laid in great cables drawn through conduits in the ground, how these wires are connected with a switchboard, and how the subscribers' wires are laid and arranged on the switchboard.

The education of a telephone operator is shown from the time she comes in as a novice, passes the physical test, and begins her training until she becomes an expert operator. Pictures show her as she plugs in and pulls out, as she sits side by side with many other girls at the great switchboard, alert every minute, working swiftly and almost automatically because she has become so accustomed to handling calls. All this tends to make the spectator think that the sympathy belongs to the operator rather than to the impatient subscriber when things go wrong with his call.

Instructing with Films in Vocational Work

THE war department has fallen into line with some of the great manufacturing industries in realizing the tremendous importance of the moving picture for educational purposes. Scores of manufacturers are already using the screen for the purpose of recruiting employees, training them in their new trade, and teaching them lessons in stopping lost motion. The army, which has recently gone into vocational training in a large way, has decided to equip some of its courses with sets of films by which soldiers taking occupational training can the more readily absorb what is before them. There are 107 courses in the army now, ranging from agronomy to zoology, and 105,000 soldiers are receiving instruction either along vocational lines or in general education.

It has been announced by Major General P. C. Harris, the adjutant general, that the Bray Pictures Corporation of New York City has received the contract from the war department to make these new films for the automotive department in the vocational schools. An order has been placed for 35 complete sets, each set containing 10 reels. The films are valued at $800 a set.

When completed, approved and accepted the pictures will be taken over by the education and recreation division, storage service, of the quartermaster general's office. The reels then will be sent to all military departments of the army, as well as to Panama, Hawaii, Germany, and the Philippines.

The pictures are made precisely like animated cartoons, with pen and ink, showing cross sections of gas engines, carburetors, and other automobile machinery in actual operation. There is nothing military about them. They are purely illustrative of mechanical operations and functions. What is most valuable in the films is that the motion picture can be made to show that which is invisible. Some of the commonest processes of modern industry have never been seen except in the mind's eye, and this is particularly true of gas engines. Explosions take place in obscured confinement, and besides they are too quick to be caught by the human eye, even were the cylinder made of glass.

It may be interesting to note incidentally that this kind of film was first developed during the war for the instruction of machine gunners, to show them what to do when a gun jammed. It was highly successful. Accordingly the same kind of films were made for depth bombs, steam-shovels, flame projectors, hand grenades, and cannon in the act of firing. Explosions were slowed down so they could be viewed as a progression, seen through the open side of a gun. By this means raw recruits were turned into expert operators by the thousands, freed from all limitations as to language, vision and perception.

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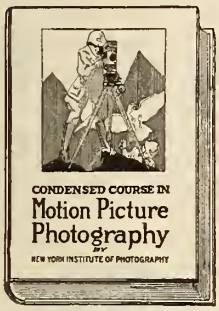

A practicable, usable, standard treatise for both the professional cinematographer and those without experience. About 500 pages—400 pages of text and 100 pages of illustrations—by **New York Institute of Photography.**

Edited by **Lieut. Carl L. Gregory, F. R. P. S.,** Chief Instructor in Cinematography for the Government Signal Corps School of Photography, at Columbia University, with special chapters by **Charles W. Hoffman,** formerly Feature-Photographer for Thanhouser, Edison, Pathe, and World Film Companies, and by **Research Specialists,** Research Laboratories of the Eastman Kodak Company.

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Using Film in Rural Sections

FILMS for the promotion of Farm Bureau work are being used by County Agent Larson of Kanabec county, Minnesota. The following statement from a recent report of Mr. Larson's shows how this is handled. "Arrangements have been made with two movie operators in the county to run agricultural films supplied by the U. S. Department of Agriculture once a week. Our plan is to have the film sent to the Farm Bureau and keep it one week and during that week it can be shown at the three points in the county. The expenses for transporting these films will be pro-rated against each movie operator. We believe these films will be appreciated and will be of inestimable educational value to the people who attend the movies."

"BETTER FILMS"

Realizing the need of "better films," the PARAGON FILM BUREAU, after much research work, and the expenditure of a vast sum of money, now contribute to the general catalogue of "better films" THREE SUPERB BIBLICAL PRODUCTIONS:

"Satan's Scheme"

(A Colossal Six Reel FEATURE)

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(Another Colossal Six Reel FEATURE—A companion to "Satan's Scheme")

"Satan's Scheme"

(As an Eight Reel SERIAL in Four Parts)

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We will open thirty or more exchanges or distributing points throughout the United States and Canada as rapidly as we can find responsible people whose hearts are in the work of exploiting "better films."

If you can qualify to represent us in a certain territory, write us for our attractive proposition.

If you are in position to exhibit high-class films, or contemplate installing moving picture apparatus, so that you can exhibit such pictures to your audiences, write us for particulars, prices, dates, etc.

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1127 E. 43rd St., Chicago, Ill.

Using Moving Pictures in the Church

From the Minister's Viewpoint

Correspondence with the Editor

ANOTHER letter has been selected for publication this month. This outlines an entirely different method of presenting moving pictures in the church by linking them up with other branches of religious endeavor. Write to the editor and tell him your experience. It will probably prove as interesting to others as those below are to you.

Using Moving Pictures as Part of Social Evenings

Editor MOVING PICTURE AGE:

Your magazine is a great aid in my work. Below is an outline of what many of our friends speak of as "The Rantoul Plan" for a church's mid-week recreation and inspiration. If you think that the use of our plan will prove helpful to others, you are welcome to its publicity. It is as follows:

THE RANTOUL PLAN OF COMMUNITY RECREATION AND RE-CREATION

"And Jesus also was bidden."—St. John 2:2.

Every Thursday of the Year—First Methodist Episcopal Church, Rantoul, Illinois.
Arthur A. Heinlein, Pastor.

Elements: The Social—Six to six-thirty p. m.
The Meal—Six-thirty to seven-fifteen p. m.
The Devotional—Seven-fifteen to eight-fifteen p. m.
The Pictures—Eight-fifteen p. m.

Management: A committee of eight under the chairmanship of the pastor has charge of the Thursday program.

The Social: Under the direction of a reception committee, whose personnel is changed each week, the social makes it possible to greet our acquaintances and to get strangers and visitors acquainted.

The Meal: For the preparation and service of the meal the president of the Ladies' Aid forms serving committees, by groups of ten, from the ladies of the church and constituency, who serve in turn. A business firm receives and records all meal reservations (25 cents per plate) up to eight o'clock each Thursday morning. The serving committee thus knows, in ample time, just how many plates to prepare. One hundred sixty plates sold prevents a deficit. Two hundred fifty plates is the maximum that we are equipped to provide. The janitor, assisted by members of the general recreation committee, sets up table tops made in 10 feet sections, on jacks covering the dining tables thus formed with roll wrapping paper or with wall paper turned plain side up. This volunteer help also assists in placing the chairs. Just before the meal the serving committee lays the silver, the side dishes and fills the drinking glasses with water. The tickets as reserved are purchased at the church. At the end of the social period the supper line is formed. Announcements are made and grace is said. The service is in the usual cafeteria method, the diners receiving the plates as filled in the kitchen through the serving windows, finding bread, coffee, cream and sugar at the serving tables in the dining room. Ushers direct the diners to tables and seats in the order of service. Upon arising from table each returns silver, glasses and dishes to the serving windows. Under the direction and with the assistance of the general recreation committee, volunteers quickly store the "tables," etc., lining up the chairs for the devotional hour.

Comments on the Supper: The supper, consisting of the elements of a three-course meal, really is a dollar dinner anywhere. No provisions are donated; all are purchased at prevailing prices. The treasurer of the general committee receives the money from tickets and surplus food sales, paying all bills. Should there be a deficit it would be pro-rated to the members of the serving committee. (We have no deficits.) Profits remain in the treasury for kitchen supplies or the film fund.

The Devotional: From one hundred to one hundred and fifty people remain for, or come to, the devotional hour. Songs and prayers and sometimes special music precede the address by the pastor or by some visiting speaker. The attendance is growing under the "let's go in or go home" spirit that more and more is animating on young people. The recreation committee does not encourage the "restaurant" or "movie" state of mind as disconnected from the devotional hour. The evening is fourfold in its opportunity.

The Pictures: The church as an exhibitor upholds all worthy efforts to visualize a worth while message. We are program builders, buying from different distributors. This plan has disadvantages, but must prevail until some one producer can provide us with fifty-two programs annually. In this exclusive contract hope we eagerly await the output of the newly formed International Church Film Corporation of New York, whose Chicago branch is located at 140 South Dearborn street, the Marquette Building. The avowed intention of this firm is to furnish all the films that a church exhibitor may need. In a letter the manager, Mr. F. W. Prentice, says: "The Good Samaritan," "Blind Bartimaeus" and "The Call of Samuel" have been used just recently in successful soul-winning.

"The Stream of Life," distributed in this territory by Mr. W. S. Shields, 1202 Hartford Building, Chicago, is a remarkable picture possessing evangelistic possibilities. It is one of the best we have exhibited.

We enjoyed the Centenary-Wayfarer films. Dr. John H. Race is to bring us "Along the Years from Yesterday" on December 30. The slides "The Centenary Under Way on the Foreign Field" we shall exhibit on January 20. The Ford Educational Film Corporation, Fitzpatrick and McElroy, 202 South State street, Chicago, agents, is a dependable one-reel weekly. The Illinois State Normal School, Normal, Ill., is distributing for the government films free. The Schweig-Engle Corporation, 4827 Delmar boulevard, St. Louis, sends a list of free and pay films on application. We have used the General Electric and Curtis Publishing Company features. They are free and good. The Board of Sunday Schools of the Methodist church sends the one reel on the Brazil Sunday School free for carriage.

Community, Vitagraph, Paramount, Select and Realart have furnished us pictures. Select's "Land of Opportunity," Realart's "Anne of Green Gables" and Paramount's "Peppy Polly" and "Mrs. Wiggs of the Cabbage Patch" are especially noteworthy. Select's "Bolshevism on Trial," as the title suggests, shows some things of a negative nature.

At the present time we are securing most of our pictures from Mr. J. F. Burhorn, proprietor of the New Era Films, 207 South Wabash avenue, Chicago. His "Chosen Prince" is a very good production. "The Great Miracle" is strong in its emphasis on the doctrine of the resurrection. "Satan's Scheme" develops the doctrine of the personal devil persistently endeavoring to ensnare mankind. Many of Burhorn's feature films are excellent. They are the Thos. A. Edison films, bearing his signature. Among these are "Salt of the Earth," "The Story the Keg Told Me" and "The Apple Tree Girl." His prices are reasonable. The pastor, with the advice of the committee, selects the pictures.

Projector: We use the Powers Six standard projector, housed in a fireproof booth. We are installing a Fort Wayne compensare, modern lamp and motor drive.

Finances: To provide for our admission free pictures we set aside five hundred dollars in the annual budget. Last year we used two hundred and ninety dollars. Profits from the meals and from the soldier fund made this low expenditure possible. The Ladies' Aid purchased the projector, second-hand; we shall raise its improvement expense by personal solicitation.

To us the motion picture is a useful and popular media for impressing the many messages of the Christian life. Our church would not consider doing without them. After eighteen months of weekly exhibitions, we readily recommend the cinema as an essential element in expanding and enforcing the Gospel message.

Yours truly,
Rev. Arthur Allen Heinlein,
Illinois Conference Methodist Episcopal Church, Rantoul, Illinois.

Moving Pictures for Children

MOVING pictures suitable for children are being presented in Charles City, Iowa, once a week. The pictures shown are wholesome and inspiring.

The movement is fostered by the Parent-Teachers association through its committee, composed of women. This committee selects the films shown and the theaters run them for the operating expenses only. All returns over expenses go to the fund for playground equipment. The charges are small. Tickets are sold by the school teachers and announced in each school room.

The Acme Products Company has recently been incorporated in Oregon for the purpose of dealing in educational films and one-reel comedies. The company, of which G. L. Allen is president, will also handle moving picture equipment for churches and schools. Its place of business will be in Portland.

Selecting Non-theatrical Equipment

FOR more than fifteen years the motion picture has been used for the entertainment of the public in what are commonly known as "Motion Picture Theaters." During the past few years, however, the leaders of the educational, religious and commercial institutions in all parts of the world have realized the tremendous importance of the motion picture as a medium of instruction.

It is a fact that, with a motion picture, it is possible to visualize almost any educational subject, and the important advantage of its use lies in the fact that it holds the interest of the audience or class by actually putting the class in the atmosphere of the subject, and this particularly refers to geographical and historical lessons.

In the engineering department, tests such as on materials and various chemicals may be visualized in a way that would be impossible to explain by words, or even by personal observation, as it would be impossible for an entire class to see the actual phenomenon as the camera impresses it upon the film, which can then be shown to a thousand pupils at a time.

Having established the fact of the importance of the moving picture as a medium, it is well to state the distinction between the equipment required for this class of service as compared with that for the regular professional entertainment in the theater.

A theater installation has to perform from five to twelve hours per day every working day in the year at least, whereas for educational purposes the projectors are called upon for a much lighter service, and besides, in the regular theater the distance between the projector and the screen surface and the size of the picture have to be comparatively large, due to the great audience which has to be entertained. Therefore, for the purposes set forth above, a modified equipment is required which can be of lighter construction, and which will be entirely satisfactory with a much lower intensity of illumination.

In the church an entertainment may be given in the church proper and next evening it may be desired to give an entertainment in the Sunday school, or in the rectory or any other place; likewise in the educational institutions a projector may have to be used in any one of many classrooms, or it may have to be used in the large assembly auditorium.

Now, therefore, it is evident that where the projector is permanently installed in one of the rooms of an institution it may be of the professional type if desired, but frequently a much lighter and smaller equipment serves the purpose and, therefore, various types of projection equipment have been designed which can be considered entirely practical for the purposes specified.

One of the most important branches of this class of service is that for the traveling missionary, lecturer and commercial man who is called upon to make exhibitions of pictures in many out of the way places where sometimes electricity cannot be obtained, but more particularly where no electricity is available. Portable generating apparatus to take care of this kind of work, is only one of the items listed in the new motion picture equipment catalog of the United Theater Equipment Corporation, of New York City.

Other items of interest to the non-theatrical user of moving pictures are portable projectors and screens, portable and semi-portable booths, stereopticons, slide carriers and small spot lights. All these items are grouped in one section of the 180-page book under the heading of "Educational Projection Department." This new catalog should prove a help to purchasers of all kinds of moving picture apparatus, both theatrical and non-theatrical.

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Portable Projectors, built in several different models

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EXPERTS will tell you there is no one machine made that will meet every requirement; for instance, you would not think of purchasing a five-ton truck to transport one-ton loads, or vice versa.

We build the COSMOGRAPH to accommodate both slow burning narrow width and standard width film. We are in a position to properly advise you where to obtain films and the location of your nearest library.

ADVISE us the purpose you expect to use a Motion Picture for, and let our **Engineers,** who have had years of experience, advise you as to the proper model for your particular requirements.

Warning—

We built several hundred Cosmograph machines during the World War, for use in camps, etc. These machines are 1916 Models and lacking many of the **Improved and Modern Appliances we are now using.** Several of these machines are being thrown on the market, giving the impression that they are late model machines at **Bargain Prices.**

Caution—

Do not purchase REBUILT Cosmograph Machines or any other kind and expect us to stand back of them, unless purchased direct from us or one of our authorized dealers.

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Factory
Cosmograph Building
MOREHEAD, KENTUCKY

The Cosmograph Motion Picture Machine Co. Inc.
Established 1910 **LEO E. DWYER, Gen'l Sales Manager**

1001 FILMS

is the name of a reference book listing over 1500 non-theatrical film productions which has been compiled by MOVING PICTURE AGE.

¶Pictures covering every subject of interest to the educational, religious, and industrial fields are included in quantity. All these classifications and many others are listed.

Agriculture	Industrial
Botany	Religious
Entertainment	Safety First
Entomology	Y. M. C. A.
Geography	

¶In addition, this book contains a complete list of exchanges throughout the country and much other information for the non-theatrical film user. and, therefore, together with MOVING PICTURE AGE, it furnishes the most reliable guide for industrial, educational, and religious uses of moving pictures that has yet been published.

¶This new book, 1001 Films, is distributed only among subscribers to MOVING PICTURE AGE. These subscribers also enjoy the privilege of applying for expert advice to the Service Department of this magazine. If you are interested in the book, the magazine, and the service, write to

MOVING PICTURE AGE
418 South Market Street
Chicago, Illinois

Instructional Films and Where to Get Them

(*Continued from page 20*)

how and where the postage stamps are made; frocks and frills of the day; our most faithful and domestic friends.

Climbing the Cataracts. Reel, 1; exchange, Educational Films Corp. of America——Indians set salmon traps, curing and smoking salmon, the "cache" where fish is stored. Through Winding Walls. Views of Ausable Chasm in the Adirondacks, Rainbow Falls, the Elephant Head, Smugglers' Cave, the Table Rock, going down the stream in boats.

Pathe Review, No. 76. Reel, 1; exchange, Pathe——Pathecolor, view of the Rocky Mountains; Ditmar film, rabbits; oyster fishing, cut scenes of dance.

The Art of Diving. Reel, 1; exchange, Educational Films Corp. of America—Annette Kellerman in a slow motion analysis of perfect diving form.

Charles Urban's Movie Chats, No. 24. Reel, 1; producer, Kineto Co. of America; exchange, State Rights—The River Wye in the west of England, Tintern Abbey, founded by the Cistercian Order in 1131 A. D., Chepstow Castle; friendship between cat and parrot; churning of butter in modern dairy; nest of the wood-ant; intruder promptly dealt with and objectionable articles removed; if the pupa are disturbed, the ants hurriedly remove them to a place of safety; head of wood-ant.

Charles Urban's Movie Chats, No. 17. Reel, 1; producer, Kineto Co. of America; exchange, State Rights——Pictures from a lumber camp, making ice by artificial means; farm scenes, chickens, cows, washing cattle, goats, sheep, pigs, etc.; a home for stray cats, cat rears its family in a tree.

Life in Our Ponds. Reel, 1; exchange, Beseler Educational Film Co.——The water snail; the dragon fly is born of a simple aquatic larva, on the back can be seen the forming wings of gold which will unfold on the perfect insect; the salamander, the caddis; the May Fly is a little white butterfly which lives two or three days; the triton resembles the salamander; the stickleback is a fish about one inch long; the boat fly, the ostracoda, the daphina, the water beetle.

Jean and Her Family. Reel, 1; exchange, Beseler Educational Film Co.——A dog and her puppies. A study in cats. A kitten's first meeting with a mouse, studying birds, etc.

SCENIC

Chumming with Chipmunks. Reel, 1; producer, Bray Studios; exchange, Goldwyn—Photographed by Irene and William L. Finley of the National Association of Audubon Societies for protection of wild birds and animals.

May Days. Reel, 1; producer, Prizma; exchange, Select——Pictures of Spring scenes and lovers.

The Land of Lois. Reel, 1; producer, Burton Holmes; exchange, Famous Players-Lasky Corp.——The northern province of Siam; pagodas to Buddha, 51 feet long statue of Buddha, the ex-king of Laos, Chow Luang, at the palace, simple lives in simple homes, home-made cheroots, building a house, a beauty contest and native dance.

Bright Tranquillity. Reel, 1; exchange, Famous Players-Lasky Corp.——Paramount-Post Nature scenic.

Adopting a Cub. Reel, 1; producer, Bray; exchange, Goldwyn——Photograph by Irene and William L. Finley of the National Association of Audubon Societies for the protection of wild birds and animals. A little bear cub, who has lost his mother, is found and adopted, shown playing with the children and a dog. Cut cartoon at end of reel.

Nassau. Reel, 1; producer, Ford; exchange, Goldwyn——Views of harbor, street scenes, home of the Governor, etc., life and habits of the natives.

Crowning King Blizzard. Reel, 1; producer, Chester—Outing; exchange, Educational Films Corporation of America——Winter scenes in Canada and the Adirondack mountains, a movie camp used for the filming of snow scenes for pictures, etc.

As Fancy Paints. Reel, 1; exchange, Famous Players-Lasky Corp.——Paramount-Post Nature scenic. Rivers that flow in majesty, sunny lakes and venerable woods, crystal streams, aged mountains.

Collectors of Craniums. Reel, 1; exchange, Educational Films Corp. of America——Outing—Chester scenic. Philippine native village; huts built on logs, entered by means of a ladder, women weaving cloth, rice fields, native school, women washing clothes at stream, dancing, native musicians, etc.

The Eden of the Pacific. Reel, 1; producer, Prizma; exchange, Select——Hawaii and its environs, scenes of the night; blooming cereus, for which Hawaii is famous; scenes of historical interest, taken principally in the Honolulu district.

The Catalonian Coast. Reel, 1; exchange, New Era Films, Chicago——Colored Travelogue of the rugged coast of Spain; scenes of Mt. Blanc, above the clouds, Temples of India and the Abbey of Pavia.

On the Frontier of Thibet. Reel, 1; exchange, New Era Films, Chicago——Scenes of the once "Forbidden City."

(*Turn to page 29*)

The "ZENITH PORTABLE" MOTION-PICTURE PROJECTOR

A STANDARD MACHINE
–not a makeshift!

A novice can operate with absolute safety

Standard Geneva Star and Cams and Gundlach-Manhattan Lenses

Incandescent Mazda Lamp and Lamphouse Equipment complete

Sold at one half the cost of any other Standard equipment

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FOR UNIVERSAL USE because it's SAFE–SIMPLE–SOUND–SURE!

The "ZENITH PORTABLE" has universal motor; alternating or direct current; high or low voltage; stereopticon attachment.

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☐ Yes. ☐ No. Do you need a projector?
☐ Yes. ☐ No. Have you a projector?
☐ Yes. ☐ No. Are you satisfied with your present projector?
☐ Yes. ☐ No. Can we be of any service to you in either motion-pictures or projectors?

Name .....
Vocation .....
Street .....
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Fitzpatrick & McElroy
SOLE REPRESENTATIVES
of the
Ford Motion-picture Laboratories
and the
"ZENITH PORTABLE" PROJECTOR
202 South State Street Chicago

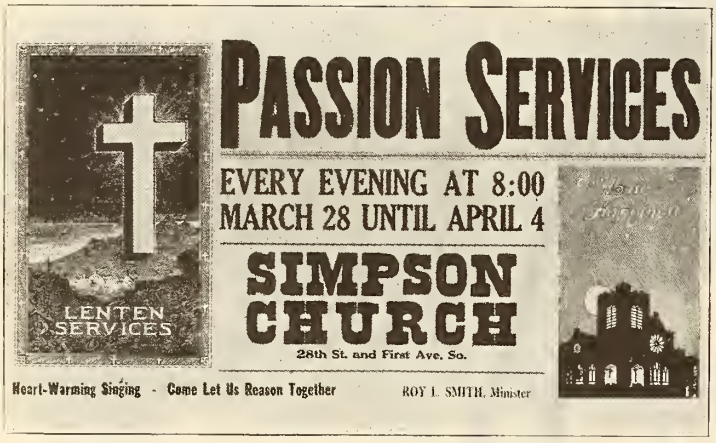
Planning the Picture Program

(*Continued from page* 13)

to be very impressive, and so fails to carry its point.

At what point in the service can pictures be introduced to the best advantage? Some men use the picture at the close of the sermon. Sitting through the early part of the service seems to be the price to be paid for the picture. Others use the picture first and preach a brief sermon at the close in which case the sermon becomes a sort of appendix which often might as well be "cut out." I believe in using the picture during the early part of the service with a genuine sermon as the climax —that the message may have the lasting impression.

The whole question of pictures in a service of worship is largely a matter of the personality of the preacher. Any man who uses them must be prepared to contest with them for the mastery of the meeting. Either the pictures or the preacher will dominate the service. The minister must dominate if he is to impress his message. I believe that pictures can be used to advantage in an evening service of worship but they can not be relied upon to deliver the message. I never feel that a service


PASSION SERVICES
EVERY EVENING AT 8:00
MARCH 28 UNTIL APRIL 4
SIMPSON CHURCH
28th St. and First Ave. So.
LENTEN SERVICES
Heart-Warming Singing - Come Let Us Reason Together
ROY L. SMITH, Minister

Posters such as this are carefully distributed by Simpson church some time before each special occasion. They serve to call the attention of the public to what is going on and undoubtedly help to draw many to the services who might otherwise remain away

is complete which does not press men for personal decisions. Pictures do not do this thing. Nothing but a dynamic personality gripped by a message can do it. Pictures only build "atmosphere" and furnish illustrative material out of which the preacher can lead his people to decisions.

I must explain what I mean by "building atmosphere." I preached one night on "Bread and Life." The church was decorated with bundles of wheat. The pulpit was adorned by three beautiful loaves of bread. Each person present was given a miniature sack of Gold Medal Flour as a souvenir. The audience sang songs about sowing and reaping. A picture showed ancient and modern methods of milling and baking. When the sermon started the people were in a mind of harvesting and reaping and bread making. It was then easy to lead them over into a spiritual interpretation.

Film can be profitably used in connection with special days. As I look over my calendar for the year I find more than 20 special days which can be remembered by special observance. New Year's, Lincoln's Birthday, Washington's Birthday, Leap Year Day, Valentine's Day, St. Patrick's, Easter, May Day, Palm Sunday, Feast of Purim, All Fools, Mother's Day, Bastile Day, Commencement season, Flag Day, Fourth of July, Labor Day, Harvest Home, Halloween, Armistice, Thanksgiving, Christmas, etc. In addition I have observed Roosevelt Sunday, "Burn's Birthday," Red Cross, Community War Chest, Armenian Relief, etc. I do not observe all of these occasions in the course of one year but they all offer opportunities. The important thing is to maintain the religious significance and impress the audience with the sincerity and vitality of the message. A great religious virtue is identified with every one of these occasions and I undertake to stress the need of that virtue.

Pictures of a sympathetic character are available for all such services. But the pictures are not used merely to get the crowds. They are employed for the sake of the contribution they are able to make to the service. Film can be secured with comparative ease. Historical film will fit into almost any patriotic occasion and such pictures are rather numerous. Special causes like the Red Cross and Near East relief have many films which they are glad to have used. The Red Cross has a fine list of film for use on many occasions, all of which are for free use.

Planning a Year's Campaign in Advance

Two words of caution are important: 1. Plan your year's campaign well in advance. 2. Book your film as far in advance as possible to be sure to get exactly what you want. We booked our Christmas film about September first and our Easter film will be booked by December first. There is an added advantage—a program planned well in advance is far more likely to have a real objective. The few biblical stories now in film form are mostly single reels. It is difficult to make a short picture grip an audience. Moreover, the average producer is interested in the dramatic opportunities and not the spiritual interpretations. He produces "thrills" rather than appeals to the conscience.

The third use that I find for pictures is in social entertainment. Many occasions call for some form of entertainment. Pictures are convenient, popular and cheap. Men's banquets, scout meetings, socials, and similar gatherings need a program and some fun. Scenics, comedies, cartoon comedies, travelogs and magazine reels will serve admirably. We have a monthly meeting of our official board following a dinner. As a diversion we use one reel of pictures just after dinner.

We never use film in any connection where an admission is charged. This policy saves us from many complications on the subject of war-tax, film rentals, theater competition, and unfair criticism. In our "Neighborhood Night" which I shall describe in a later article, we always take a collection, but only to cover the expenses. At banquets the cover charge is made to include the cost of the entertainment.

Using Pictures at Socials

We meet certain difficulties in using pictures in connection with general socials. They provide entertainment without action, which is a serious drawback where youth is involved. Moreover, the features are usually too long. We therefore use the one and two reel pictures, most of which are comedies and scenics. The average comedy is the most unsatisfactory film now produced. It is in the comedy that we find the most of the lewd and suggestive action and objectionable sub-title. We always inspect our comedies with the greatest care. We have found the "Edgar" Comedies (Goldwyn) above reproach, likewise Briggs' series of "When a Feller Needs a Friend" (Famous Players). Mr. and Mrs. Drew have also done some very clever things (Famous Players).

We have found that a comedy that appeals to the adult will not always appeal to the child. The first two series mentioned above are not popular with children because they satirize childhood. Children enjoy the slap-stick variety like the Semons, the Chaplins, etc.

(*Turn to page* 31)

ATTENTION
SCREEN ADVERTISING AGENCIES

There are over 600 Ad-O-Gram reels in service each week.
This distribution speaks volumes.

Ad-O-Grams

The Distinctive Advertising Film.

There is still some good territory available.

AD-O-GRAM FILM CORP., :: 4820 Delmar Blvd. ST. LOUIS, MO.

Instructional Films and Where to Get Them

(*Continued from page 26*)

NEWS

Pathe News, Vol. 1, No. 83. Reel, 1; exchange, Pathe——New York City, work starts on wagon tunnel; El Paso, Texas, President-elect Alvaro Obregon of Mexico on visit to United States; Cork, Ireland, people pray for the release of hunger strikers, who have been in Cork prison since August 10th; Cleveland, the seventh and final game of the world's series; New York City, Georges Carpentier; Orange, N. J., first woman jury of the east; St. George, Bermuda, Prince of Wales on visit; Windsor, Man o' War, the great race horse.

International News, Vol. 2, No. 69. Reel, 1; exchange, Universal——Tresco, Cal., new $500,000 auto track opened; New York City, football game between Columbia and New York University; San Pedro, Cal., Pacific fleet in maneuvers; St. Augustine, Fla., alligator farm; U. S. largest airship, the Zodiac; Cleveland, scenes of the most spectacular game of the world's series.

International News, Vol. 2, No. 70. Reel, 1; exchange, Universal——Bloomington, Ind., Gov. Cox; Franklin Junction, Mr. and Mrs. Harding; New York City, fashions in hats; Boston, Mass., Gov. Coolidge reviews Law and Order Force, who replaced striking police, nearly all veterans of the war; Berlin, fire destroys Germany's greatest tar work; Cleveland, final game in world's series; Washington, D. C., the Zodiac in flight over the Capitol; Windsor, Man o' War, the great race horse.

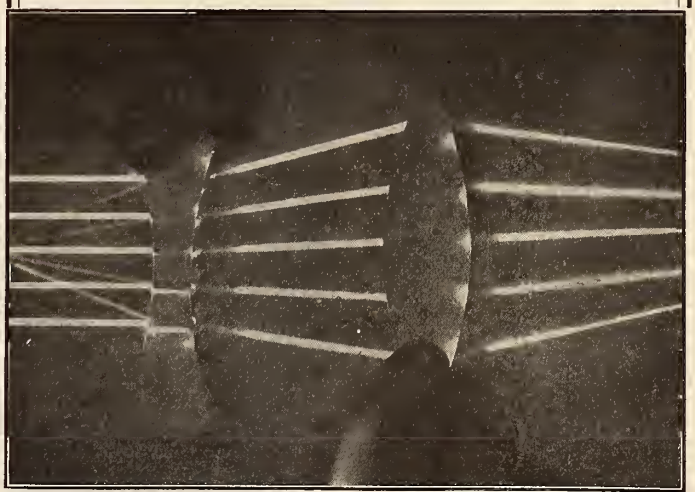
Pathe News, Vol. 1, No. 85. Reel, 1; exchange, Pathe——New York City, Columbia's student prodigy, Edward Rochie Hardy, 12 years old; New Orleans, La., Sir Lipton offers cup in boat race; Washington, D. C., Navy airship station swept by fire; New York City, U. S. S. Tennessee passing down East River; Media, Pa., crowds eager to see Man o' War; Little Silver, N. J., pigeon carriers, veterans of the war; Mineola, L. I., army aviators back from Alaska; Marion, Ohio, Senator Harding; Providence, R. I., Gov. Cox.

International News, Vol. 2, No. 72. Reel, 1; exchange, Universal——Mineola, L. I., army aviators arrive from Alaska; Madrid, King of Spain reviews his private guard; New Orleans, La., boat race; Taranto, Italy, the Italian super-dreadnought Leonardo da Vinci, sunk in Taaranto Harbor, 1916, nearing restoration; widow of Capt. Picenardi, who risked his life in trying to save his crew.

IT WAS IMPOSSIBLE

to film at normal speed **actual** rays of light passing through **actual** lenses—not in cartoons, but in **straight motion picture photographs.** But we did it. And those few feet of film alone cost more than the average "educational." That's why nobody has copied those wonderful scenes, any more than they can copy Professor Woll's masterly **dissections of real eyes,** as shown in

THROUGH LIFE'S WINDOWS



Write for Illustrated Circular to

WORCESTER FILM CORPORATION

145 West 45th Street, New York

Helen Keller in "Deliverance"

Reviewed by Moving Picture Age

Helen Keller is a great favorite with her many child friends

IN a film just released by George Kleine, Chicago, Helen Keller makes her debut as a movie star. The film in which she is shown, "Deliverance," is of seven reels' length and in action follows quite closely the story of her life, which she relates in her book, "Out of the Dark." The film is divided into three acts or episodes, taking up her life during childhood, maidenhood, and womanhood.

When 18 months old Helen Keller was stricken deaf, dumb and blind through illness. In the film story, her childhood life is contrasted with that of another girl, Nadja, who had every opportunity, together with her full mental and physical faculties, but who was rebellious toward making any effort to better herself or toward taking advantage of any opportunities offered for an education. In her childhood Helen relieved her pent-up feelings through outbursts of anger which were her only means of expression. However, she played and romped like other girls and was extremely fond of animal pets. The child acting the part of Helen in Act I—"Childhood," carries through her part with a remarkable naturalness and uneffected pathos. The other child, Nadja, the daughter of foreigners, will not study and does not like Helen because she is held up as an example. Helen, as related in the story of her life, follows the children to school as she seems to sense that it is the place to go.

After consulting a physician when Helen was six years old her parents decide to try to help her break her bonds of ignorance. To do this they obtain the services of Anne Sullivan, who becomes her teacher and constant companion. The task of training Helen Keller was stupendous; the problem of how to begin was important. The first effort was to make friends with Helen. After her teacher became acquainted she gave her a first lesson in the deaf and dumb method of talking. The lesson was quite interesting. The teacher took Helen, pumped water on her hands, and then spelled by impressions on the palm of her hand the word w-a-t-e-r. Helen grasped the idea and immediately spelled it back. Then followed a succession of other words until within a few hours Helen added 30 words to her vocabulary. As soon as Helen obtained this opportunity of expression her fits of anger immediately ceased. She took great interest in studying and learning.

Finally an attempt is made to teach Helen to talk. The method used is shown in the film. She was able to get out of her prison of silence in one hour and in the first lesson learned the six elements of speech. After eleven lessons she spoke the sentence "I am not dumb now." From then on her advance was rapid, as she was anxious to learn and eager to grasp any effort to teach her.

Helen decided finally to enter the university, passed her entrance examinations and eventually graduated. Throughout her college work Miss Sullivan was with her constantly. One scene shows her studying plane geometry with pins and strings on a cushion. She has pursued her studies until she can now speak and write English, French, Italian and German, and has made great strides in Latin and Greek. Reel six shows Helen's love dream—she falls in love with Homer. The first 50 or 75 feet of this scene is a Grecian dance.

When a child she was often found playing with her animal friends

In the last episode of the film, "Womanhood," Helen Keller plays her part herself. This shows her meeting various individuals and portrays how she talks and "listens" to them through her fingers. To make the example and the contrast much greater Helen rises continually in her ability and opportunities because she has made effort to make the best of her opportunities, while becomes unhappy, ungrateful and spiteful at the world. In contrast Helen is full of happiness, joy, pleasure and surrounded with many friends.

It would be almost impossible for anyone to see this film, showing the tremendous strides which Miss Keller has made in spite of her handicaps, without losing all conceit he may have because of his success. As a lesson to one who feels that the world is against him the effect can be no other than to take away all possible argument and make him feel thankful for having all his mental and physical faculties. It is a strong lesson on what is possible in spite of tremendous handicaps if one has the determination to succeed.

As one who viewed the film recently said, "Here is an opportunity to show the children what can be done. The inspirational lesson is great and no child could view it without a determination to make the most of any chances which he has in his school work. It would be a good plan to repeat the showing of the film occasionally as an inspiration to children." But why stop with children? grownups occasionally need inspirational material, too.

At this party in her girlhood days Miss Keller is "listening" with her fingers. She is able to carry on a conversation. The film also shows how she "hears" music

Planning the Picture Program

(*Continued from page 28*)

Animal pictures like the Ditmar's and other nature films are good pictures for children. We have found that fairy stories are exceedingly popular with both children and adults.

In a subsequent article I will describe our weekly entertainment known as "Neighborhood Night." This is a weekly gathering which begins about the first of October and continues until almost the first of June. We hold it on Friday evenings with a special session in the afternoon for younger children. Because of the elaborate organization we have worked out, it will be necessary to devote more space to this feature than is here remaining. In a second article to follow I will describe the whole educational program and its use of pictures.

This discussion can hardly be complete without at least a brief reference to the subject of projection. Simpson Church uses a portable machine because we have four different auditoriums in which we want to show pictures for various functions. Futhermore, we can take the machine out to private homes for meetings of special groups. We use the standard inflammable film with only a slight increase in the insurance rate. Inasmuch as cities vary so widely in their requirements, I would suggest that the church which contemplates the installation of equipment shall thoroughly familiarize itself with all ordinances and then comply exactly. It ill-behooves the church to lead the way in law evasion. I do not feel that it is always absolutely necessary for the church to try to compete with the theaters in perfection of operation. We should make the best provision for our work that space and money will permit. But let no man be discouraged. If the work is done in a sincere and earnest fashion the crowd will good-naturedly overlook many technical defects that would be seriously criticized in a theater.

The Motionless Picture

is an absolute necessity
for Visual Presentation.

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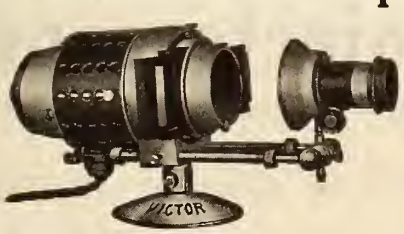

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HAVE NUMBER OF FILMS ESPECIALLY ADAPTED for church showings on Sunday or week day. New Prints. Gospel messages. Would like to share with other churches. Bertram Willoughby, Osage, Iowa.

WANTED—EDUCATIONAL SUBJECTS FOR NON-Theatrical Department. Will purchase prints or negatives outright, also distribute on rental basis. Give full particulars. No junk or dealers. Photo Finishing Company, 3159 Indiana Avenue, Chicago, Illinois.

CAMERAMEN—WHO ARE LOOKING FOR AN OUTlet for their negatives, get in touch with progressive responsible independent Laboratory and Service organization who will co-operate with you fully. Those capable of producing Educational subjects preferred. Address B 27, MOVING PICTURE AGE, 418 South Market Street, Chicago, Illinois.

FOR SALE—SWITCH CABINET, 6 FOOT x 6 FOOT, with 23 Remote Control switches, 2-15 circuit panels, 60 Amps, 110 volts; 6 Cooper Hewitt Co. 50-in. tubes, 8-Bank Sky Lights; 6 Cooper Hewitt Co. 50-in tubes, 5 Bank Sky Lights. Will sell the 12 sky lights for $2,400; the switch cabinet for $1,000. Switch cabinet and sky lights are all connected to a traveling crane 46 feet wide by 25 feet traveling on a 75 foot track. Will sell crane for $1,500, or complete equipment for $4,500. Terms cash, f. o. b., Peoria, Ill. This is an opportunity to buy the finest equipment ever offered at less than half value. J. L. Heffner, Peoria, Ill.

TO EXCHANGE—PHOTO SINES CAMERA, 400-FOOT capacity, reverse takeup, 2 cranks, foot meter, new condition. Want 200 ft. topical or will sell reasonably. W. H. Ball, 431 East 42nd Street, Chicago, Illinois.

WANTED—FILMS ON ANGLING SUBJECTS. W. H. Ball, 431 East 42nd Street, Chicago, Illinois.

At the recent exhibition of safety appliances given in connection with the Safety Congress of the National Safety Council recently held in Milwaukee, the Sq[illegible]e D Company of Detroit, Mich., displayed a one-reel [illegible]n showing the dangers of the open knife switch an[illegible]e safety of their own equipment. This was flashe[illegible] on the screen at 20-minute intervals.

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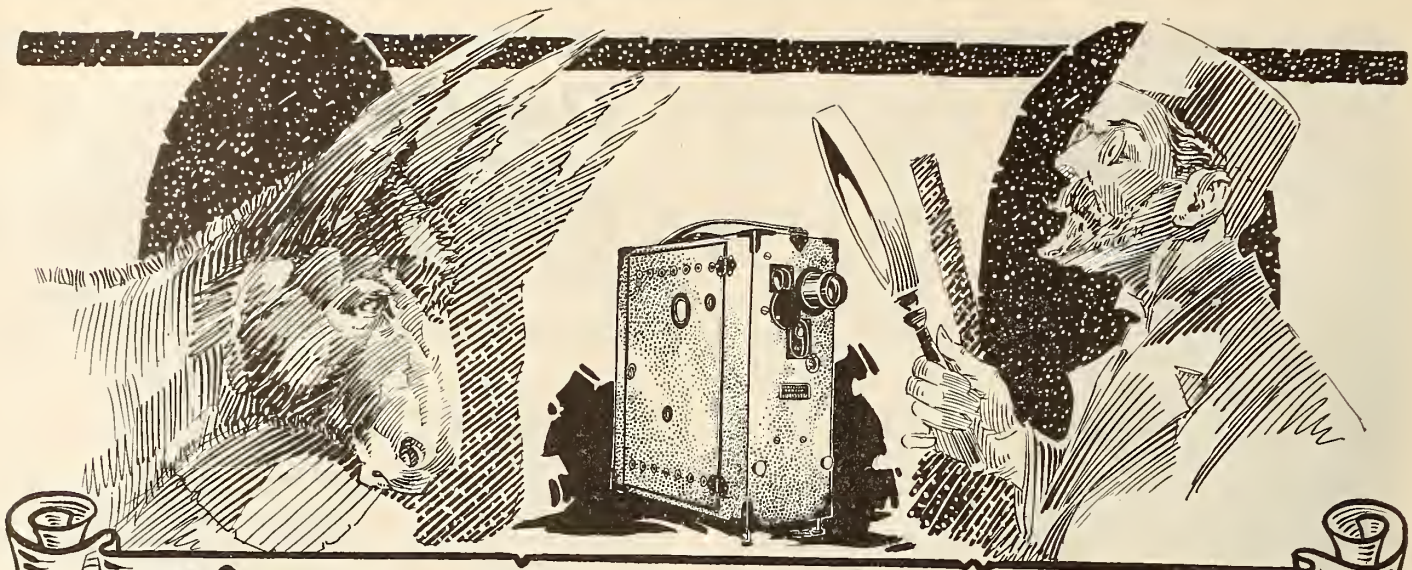

Ears and Eyes

Pictures have no language—all can understand them without explanation—and the eye absorbs impressions and information, and remembers, much more easily than the ear.

Pictures have descriptive and explanatory values that cannot be put into words.

You may say, "Be careful," but the thought would be more impressive and effective if shown in motion pictures.

We all learn more quickly from pictures than from wordy explanations—sermons are strengthened, lectures made more interesting, sales more quickly made, lessons more thoroughly taught.

The American Projectoscope

"The Portable Motion Picture Projecting Machine Without an Apology"

We designed and built this Projector especially for Industrial and Educational use.

It is compact and light; can be carried anywhere, used anywhere; as easy to operate as a phonograph—won't get out of order any more quickly; attaches to any electric light socket or to storage batteries; can be run forward or backward, or any point shown as a stereopticon view—features especially valuable for instruction work.

Get our booklet and learn more about this utility machine, which requires no skill, no special equipment.

American Projecting Company

SAMUEL S. HUTCHINSON, PRESIDENT

6264 BROADWAY **CHICAGO**

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OUR *illustration* shows Burton Holmes operator making pictures in Alaska with a Universal. This is the camera that records the travels of the famous lecturer and globe trotter in every clime and corner of the world.

THE Universal Motion Picture Camera has a reputation all its own for making the best pictures under the hardest conditions. That is why it is the preferred camera of the explorer, traveler, newspaperman and the United States Army.

It is extremely compact and portable. As accurate and finely adjusted as a watch, as rugged as a war tank. Has exclusive features, such as a built-in dissolve, which give it a premier claim on your attention.

Immediate Deliveries

We will be glad to send you illustrated literature on the Universal which describes the construction features which have made this camera a sensational success.

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Jimmy's Prayer

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■ ■ ■ ■ ■

A PICTURE OF UNIVERSAL APPEAL

■ ■ ■ ■ ■

A MESSAGE TO YOUNG AND OLD—RICH AND POOR—CHRISTIAN AND HEATHEN

■ ■ ■ ■ ■

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WRITTEN AND PRODUCED BY
REV. O. HAGEDORN
Author of "AFTER THE FALL"

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